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LADY REID, by George Romney.
Gift of Mr. and Mrs. J. H. Wade.
Cleveland Museum of Art.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XVI

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THE GROWTH OF CLEVELAND AS AN ART CENTER

A Retrospect by HERMON A. KELLEY, *Secretary*, The Cleveland Museum of Art

A STRANGER who cannot be suspected of local partiality has called Cleveland, "the city with a soul."

A record of many years in which no appeal for a worthy object, be it patriotic, educational or charitable, has ever failed to receive the most generous public response, has at least demonstrated that the city has a strongly developed civic consciousness. This sensitiveness to the needs of the community certainly betokens a public conscience. Quickened by aspiration it has become something very like a soul politic.

Such a result was to be expected from the origin of the city, which was settled in 1796 by sturdy descendants of Pilgrim and Puritan stock. Northeastern Ohio then belonged to the State of Connecticut, and the proceeds of the sale by that State of this great tract of country known as the Western Reserve of Connecticut became the nucleus

of a fund devoted to education in the parent state. The settlers in the new "Western Reserve of Connecticut" frequently laid the foundations of school houses and churches before their own habitations were entirely finished. From such beginnings an enlightened public spirit could hardly fail to arise.

As the flower follows stalk and leaf, so art waited until this transplanted culture had grown and ripened. It was more than half a century after Moses Cleaveland with his party of surveyors landed at the mouth of the Cuyahoga River that anyone found time amidst the serious problems of frontier life to give much attention to the fine arts.

At length a coterie of local artists began to appear. Men like A. M. Willard, Otto H. Bacher, Herman G. Herkomer, DeScott Evans, J. W. Bell, Kenyon Cox, R. Way Smith, George C. Groll, and others attracted attention to their work. An organization was

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formed among the artists themselves which flourished for many years and did much to stimulate the love of art in Cleveland. In 1883, there was published by "The Cleveland Academy of Art," a periodical entitled "The Sketch Book" in which appeared short biographies of Cleveland artists with reproductions of their works. In 1882, there was organized a school of art which soon afterwards found quarters in the attic of the old City Hall, then the abiding place of most of Cleveland's artist colony. In 1889 this school became a department of Western Reserve University, but in 1891 once more assumed its independent career, which it has ever since pursued with marked success. At present the number of pupils annually attending its classes exceeds seven hundred and many of its students have risen to positions of honor and fame in the artistic world.

To The Cleveland School of Art is due much of the credit which the city now enjoys as a center of art culture.

Concurrently with the development of technical training in different branches of art, there was a corresponding growth of interest in the private collection of paintings, prints, porcelains and other objects of art, but it was not until 1894 that any general manifestation of public interest occurred. Early in that year the Citizens' Relief Association suggested a Cleveland Loan Exhibition as a means of providing relief to the unemployed from the industrial depression then affecting the entire country. The result was an exhibition of paintings, sculptures and curios, mostly loaned from Cleveland homes, which aroused much enthusiasm and proved to be the starting point for a movement which has ever since continued to gain impetus and has placed Cleveland on the map as one of the great art centers of

America. As a direct result of this loan exhibition of 1894, The Cleveland Art Association was formed and in 1895 gave a most notable exhibition comprising over 500 paintings by the leading artists of America and 200 other objects loaned for the purpose. Prizes were awarded and several pictures were purchased in the hope that they might form the nucleus of a public collection to be formed in the future.

Meanwhile the idea of an Art Museum for Cleveland had already matured in the minds of at least three of her philanthropic citizens. Strangely enough, the wills of John Huntington and Horace Kelley, which ultimately provided the funds for this purpose, were both executed in 1889 and 1890, within a few months of each other. Neither of these testators was at that time, or indeed at the time of his death, aware of the intention of the other. Each had in mind the establishment and maintenance of an art gallery and an institution for instruction in art appreciation, but neither provided for a co-ordination of resources with the other, nor with subsequent donors. As a consequence, it was doubtful for many years whether a plan could be legally devised which would permit the different sets of trustees having custody of the several bequests to co-operate in the erection of a single museum under an united administration.

By the untiring efforts of a few members of the boards, who were determined that Cleveland should have one greater art institution instead of several smaller, poorly supported ones, a plan was finally formulated whereby a bipartite building was erected upon a site provided by Mr. J. H. Wade, Cleveland's most munificent living art patron, and its administration entrusted to a corporation known as "The Cleve-

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land Museum of Art." This institution which was opened to the public in June, 1916, is now the center of the art life in Cleveland. Its policy from the beginning has been to get away from the old idea of a mere place for the storage and exhibition of paintings and sculptures, and to provide the means for carrying the great message of art directly to the people.

An institution founded and at first maintained by endowment provided by two individuals, would naturally expect some resistance from those who might be inclined to regard it as a private monument. Some effort is always necessary in such a case to make the community feel that the institution is theirs. But the new policy of meeting the people more than half way, which was inaugurated by Director Whiting and supported by the Trustees, soon obliterated all thought of monuments, private or otherwise. Today the Museum is a live organism quickening the community life of Northeastern Ohio and broadcasting its stimulating influence to many an older institution in which the vital principle has never pulsed strongly. As is their wont, the people of Cleveland have responded liberally to the needs of the new institution, which has already received donations far exceeding in value the amounts provided by the original founders. What is still more important, the people of Cleveland are participating in the activities of the Museum in a manner which insures it a place high among the city's most useful educational institutions.

This retrospective sketch of the growth of Cleveland as an art center

might well end with the foundation of the Museum, which was the fruition of many years of hope and effort, and which now provides not only a permanent home for art, but a center from which never failing influences will flow to lift men and women to higher planes of thought and action.

But the art movement has manifested itself in other directions. The number of private collectors in Cleveland and vicinity has greatly increased in the past two decades. A prominent New York dealer recently stated that Cleveland had become one of the best markets for paintings in America. Another connoisseur of international reputation pronounces a Cleveland private collection of recent years one of the three finest of its kind in the country. Nor is the growth of art interest and culture confined to collectors and connoisseurs. The leaven is working in the public schools, in the press, and in the daily life of the people; the haphazard growth of the city is giving way to a movement for artistic planning; civic bodies are demanding better architecture; the people are providing themselves with better homes, better furniture, better decorations; the public schools are cooperating with the Museum in teaching the appreciation of art; clubs are being formed to promote various branches of art study; the gardens around the city reflect the revival and growth of a taste which is growing daily better; the neighboring cities of Akron and Youngstown have caught this spirit and have recently founded museums.

Can Clevelanders be blamed for believing that their city has a soul? And can its artistic future be questioned?

ART EDUCATION IN CLEVELAND

By HENRY TURNER BAILEY

Director of the Cleveland School of Art

ART education has three main objectives: To open the eyes of all to the beauty of the world; to cultivate intelligence and taste in the realm of the arts; and to discover and train boys and girls having special talent in representation and design. To secure these ends Cleveland has the essential coöperating factors rather happily organized.

First. The Public Schools. Art instruction in the Public Schools is scheduled throughout all grades, under the direction of Miss Helen M. Fliedner, a trained specialist of wide experience, who has four assistant supervisors.

In the elementary schools the instruction is given by the regular teachers under supervision, supplemented by the work of eight special teachers. In the junior high schools, art instruction is given by forty-seven special teachers, and in the high schools by thirty-six others, of high-powered efficiency. In The School of Education, where a large percentage of public school teachers receive their training, the normal school of the city, are two more special teachers of art.

The course of instruction which serves as a guide to all these teachers is at once definite and flexible. It insures orderly results, with opportunity for great variety through individual initiative.

A fair test of efficiency of any formal course is the solution of practical problems, brought in from outside, such as posters advertising a clean-up campaign, or the drive for the Community Fund. In all such problems the resultant designs are of increasing excellence from grade to grade and from year to

year, those from the high schools now having almost professional character.

This good work in the public schools is paralleled and supplemented by the excellent work in art instruction in the University School, the Hawken School, the Hathaway-Brown School, and the Laurel School, the principal private schools of the city, and by Western Reserve University. The University offers no laboratory courses in art, but courses in the history of art, the chief of which are given by Dr. Harold N. Fowler, an expert of international reputation, whose *History of Sculpture* is one of the best. In fact it is the only comprehensive text book on that subject yet published in the United States.

Second. The Educational Department of The Museum of Art. Under the direction of Mr. Rossiter Howard, the Museum carries on two related activities, local and extensional.

The extensional activities include the circulation of exhibits of art objects through the public libraries and branch libraries of the city and its suburbs. These exhibits show materials and processes employed in the production of historic objects of beauty, such as textiles, utensils, armor, jewelry, details of furniture, prints, dolls, etc. They go also to children's hospitals and public and private schools, where adequate exhibition cases are installed. The objects included are most thoughtfully arranged and labeled. A member of the Museum staff has personal supervision of the installation of these exhibits and frequently gives interpretative introductory talks to insure intelligent appreciation of them. Where-



The Cleveland School of Art.

ever an exhibit is installed, the libraries issue reading lists bearing upon the subject.

Teachers have found these exhibits so helpful that they are active in enlisting the interest of the school authorities and women's clubs to increase the number of rooms equipped with exhibition cases.

The local work includes (1) Classes for children, whose parents are subscribers to the Museum, who come to the Museum for instruction in music and drawing every Saturday. (2) All children in the elementary schools above the fourth grade are taken to the Museum of Art once each year on schedule, and at such other times as

their teachers may elect. They come with a definite purpose, the special topic for the day having been predetermined by conference between the school authorities and the Educational Department of the Museum. No time is wasted. The children see what they need to see, and do what they are asked to do, always with fine spirit. Under this plan, during 1922, a total of 28,050 children from public schools visited the Museum. They received the attention of two instructors, permanently at the Museum, but employed by the city Board of Education, and five instructors from the Museum staff.

(3) Close observation of the work of these children, supplemented by the



Example of Work by Pupils in Cleveland High Schools.

opinion of their school principals, makes possible each year a segregation of the most promising children. By means of two competitions in drawing, within this group forty leaders are discovered, who are entitled to instruction at the Museum on Saturdays, and forty near-leaders, whose names are placed upon a waiting list for such instruction. This instruction is given by trained specialists of the Museum staff.

All these young students are encouraged to look forward to more advanced training at the Art School, under members of the faculty and advanced students of the Teacher Training Department.

Nearly all of the talented boys and girls thus selected who enter the Saturday morning classes at the Art School are able to provide for paying the regular tuition fee, but some are not. Therefore the Art School awards to students recommended by the Educational Department of the Museum certain free full scholarships and an equal number of half scholarships, that these talented children, whatever their financial status, may not be lost to the Commonwealth. For the season of 1922-23 the school awarded a total of thirteen such scholarships.

Every year talented boys and girls

thus discovered and instructed enter the Freshmen Class of the Art School, and become a stimulating influence with students who have not had such advantages.

(4) The Museum offers annually a course in appreciation to the freshmen of Western Reserve University, The School of Education, The Kindergarten Training School, and The Cleveland School of Art. An audience of five hundred young people, filling the auditorium one afternoon each week from October to May, is thus gathered. The first course, fifteen lectures, deals with the elements of beauty as embodied in nature, painting, sculpture, architecture, and handicraft; and is given by the Director of the School of Art. The second course in the appreciation of music is given by the Curator of the Department of Musical Arts of the Museum. Each course is followed by a written examination.

(5) On Friday evenings, from October to May inclusive, illustrated lectures free to the public, are given in the auditorium on architecture, sculpture, painting, handicraft, and other topics, by speakers of established reputation. These lectures are usually in four series, one the first Friday evenings each month, another the second Friday even-

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ings, etc. Two of these courses are planned to be of special value to public school teachers and carry credits with the University and School of Education.

(6) These lectures are supplemented by extension courses given at the School of Education by members of the Museum staff. Moreover conferences with the Curator of Educational Work are held every month at the Museum, which are virtually special teachers' meetings called by the public school authorities.

(7) On Tuesday mornings members of the Museum have the privilege of special studies of the Museum collections, under the guidance of a member of the staff.

Third. The Cleveland School of Art. This institution, now in its forty-second year, was the pioneer in art education in Cleveland. For twenty-five years, under the leadership of Miss Georgia Leighton Norton, it not only furnished instruction in drawing, modeling, painting, and design, but encouraged the artists of the city to exhibit their work in its gallery, entertained their friends, brought to the city exhibitions of work from the art and craft centers of the United States, maintained courses of lectures on art, and laid the foundation for the present public interest in everything beautiful.

During the past six years, under the leadership of Henry Turner Bailey, the School has grown in numbers, the courses of instruction have been enriched, the faculty has been increased and the equipment has been enlarged four times.

The units of organization are the day school, with four hundred students; the Saturday morning classes, for children and youth, with seventy-five students; the evening classes, with



Example of Work by Pupils in Cleveland High Schools.

three hundred students; the extension courses, taught by correspondence, Mr. Thomas H. Cooper, instructor, with forty students.

The day school has seven departmental courses: painting, sculpture, architecture, graphic design, decorative design, ceramic design, and costume design. It has also a Teacher Training Department, and five elective special courses: jewelry and metalworking, costume illustration, interior decoration, pictorial illustration, and the history of the arts.

The regular courses require four years' time, the first two of which must be spent in general all-round training. In the second year a slight differentiation is possible through electives, but the specialized courses are permitted the third year only, unless the student is enrolled as a special and pays a higher rate for instruction.

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SUN DIAL, by Dominic Zappia.
Student of The Cleveland School of Art

The Saturday morning pupils are divided into four groups, according to age and ability. The courses include nature drawing, action drawing, problems in design for toys, and objects useful in the home, the illustration of stories, the modeling of animals and heads, and the working out of projects such as "The Life of the Cave Man," "Castle Life in the Middle Ages," "Life in a Model Town," "The Circus," etc.

The evening classes receive instruction in nine subjects, those usually found in evening schools, with the addition of costume illustration and metalry.

To aid talented boys and girls who are unable to pay full tuition, the School offers a limited number of free scholarships, half-scholarships and working scholarships, and does everything in its power to secure work for students outside school hours. During the past year more than one hundred students were helped in these ways at a cost to the School of some ten thousand dollars. In addition to this, five hundred and sixty dollars, contributed by friends of the School, were divided among twenty-five students in the form of prizes for excellence in results.

The Gottwald Traveling Scholarship sends annually one graduate abroad for a year of travel and study, and the Agnes Gund Scholarship sends another eastward for the special study of portraiture.

The Donors' Mastership brings to the School every year some painter, sculptor, or designer of international reputation as a Master in Residence for a week or more, as an inspiration to both pupils and teachers. The Master in Residence in 1923 was one of great reputation as sculptor, author, and lecturer, Lorado Taft of Chicago.

The School auditorium is the best lighted hall of its size in the city, and exhibitions of the work of the artists

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of Cleveland and of other work of especial value to the students are held throughout the school year.

The School intends to have at least one deserving member of its faculty in Europe every year for personal study and enrichment.

Fourth. The John Huntington Polytechnic Institute. The will of John Huntington providing for the establishment of a museum of art made provision also for free instruction in the arts to persons engaged in industrial pursuits in the city of Cleveland, "especially those not having had the advantage of a college education." Under that will this institution was established in 1918. From the first it has been a popular and successful evening school. The courses, designed to meet the needs of the students, include architectural design, commercial life drawing, illustration and advertising, lettering, industrial perspective, theory of color, engineering salesmanship, and contract law. The enrollment last season was 350 students. The work in architecture has attracted special attention and won honors from the Ecole des Beaux Arts.

Fifth. The Art Association. The most potent factor in developing the art and handicraft of Cleveland beyond the art school age is without doubt the Annual Exhibition of the Work of Cleveland Artists and Craftsmen, or as it is popularly called, the May Exhibition. This exhibition originally proposed and promoted by the Art Association, Mrs. Harry L. Vail, President, but now financed and managed by the Museum of Art, receives the work of the artists and craftsmen of

Greater Cleveland only, and only work produced during the previous twelve months. The work exhibited must have been passed upon by an out of town jury, composed of men of national reputation. The increasing popularity of this exhibition is indicated in part by sales. In May, 1923 the sales from the exhibition amounted to more than \$10,000.

The Art Association keeps a list of all producing artists and craftsmen in the city, and maintains a sales room at 4500 Euclid Avenue. For the past two years it has promoted, with the aid of the Art School, the Inter-Arts Suppers, programs for which are arranged and presented by some one of the numerous literary, dramatic, musical or art clubs. These suppers have increased the mutual understanding and good fellowship among the creative workers of the city.

Another art educational factor in Cleveland is the City Art Gallery, established in 1885 by will of Mrs. Mary A. Warner. The income from her bequest enables a jury of purchase to buy from the May exhibition works of art, which become the property of the city. They are held by the Art Museum as custodian, and may be circulated through the public schools while they are in session, and through the public library and its branches at other times, for the benefit of the citizens of the city. The first pictures of this collection were purchased in 1923.

The cordial coöperation of all these agencies makes Cleveland an important participant in the rapidly developing creative art of the United States and gives it a recognized place.

CITY PLANNING IN CLEVELAND

By ROBERT WHITTEN

Formerly Secretary of the New York City Planning Commission and Consultant of the Cleveland City Plan Commission

"While I was in New Connecticut I laid out a town on the bank of Lake Erie, which was called by my name and I believe the child is now born that may live to see that place as large as old Windham."—*Moses Cleaveland*.

CLEVELAND like most cities is not a true growth, it is an agglomeration. All natural growth is purposeful, efficient, orderly, beautiful. The seed contains the plan of the future tree. Growth is an unfolding of the plan compressed in the embryo. A city cannot develop naturally, efficiently and beautifully unless that development is controlled by a plan of growth that envisages the past, the present and the future. Dingy, smoke begrimed buildings, hawking billboards lining the streets, traffic confusion and congestion, high buildings stealing their neighbors' light and air, apartments and tenements filling in the open spaces and crowding out the trees and the play space of the children, stores, public garages and factories scattering through the residence blocks, all show clearly that Cleveland is not growing naturally, efficiently and beautifully, but for the most part haphazardly, wastefully and clumsily. While this indictment is true upon the whole of Cleveland proper, there are many of its activities, localities and suburbs that show the smile of health and general well being that is the normal expression of orderly, purposeful development.

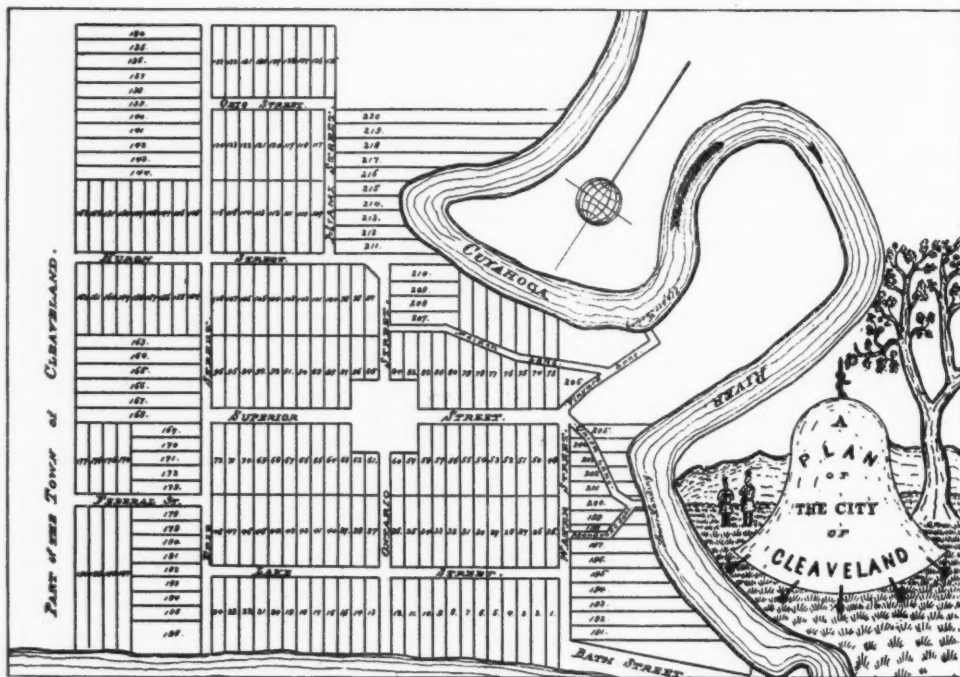
Moses Cleaveland, sent west with a party of surveyors in 1796 by the Connecticut Land Company, founded the future city of Cleveland by a settlement on the east bank of the Cuyahoga River, midway between the eastern and western boundaries of the Western Reserve. In the same year, what is now the Public Square and downtown business district was laid out. This plan

with some changes has been the guide for the city's downtown development for the last 125 years.

On the whole the founders of the city and the pioneers who controlled its development during the first half century of its existence manifested a broader vision and a somewhat fuller comprehension of future requirements than their successors in the succeeding half century. This is shown by the Public Square and the broad streets in the older part of the city and the narrowing down or dead ending of most of these broad streets as the city spread out beyond the areas included in the earlier platting. An indication of this lack of comprehension of planning principles is shown in the following excerpt from the statement of a city official in 1875 on a proposal to create a city platting commission:

"I do not think it expedient to make any special effort to encourage the laying out of new streets at present, for even now some of our great streets run from the heart of our city out to the realms of silence and space and shadow and gloom, where the brown hands of the barbaric aborigines are extended to give rude greeting to the kid-gloved civilization of the nineteenth century."

Outside of a small central area the present street layout of Cleveland is quite largely the work of so-called practical men who cut up each small tract of land into the maximum number of saleable house lots. To their minds a traffic street more than fifty or sixty feet in width was unnecessary and



Plan of the City of Cleveland by Seth Pease, 1796. A part of the present down-town area.

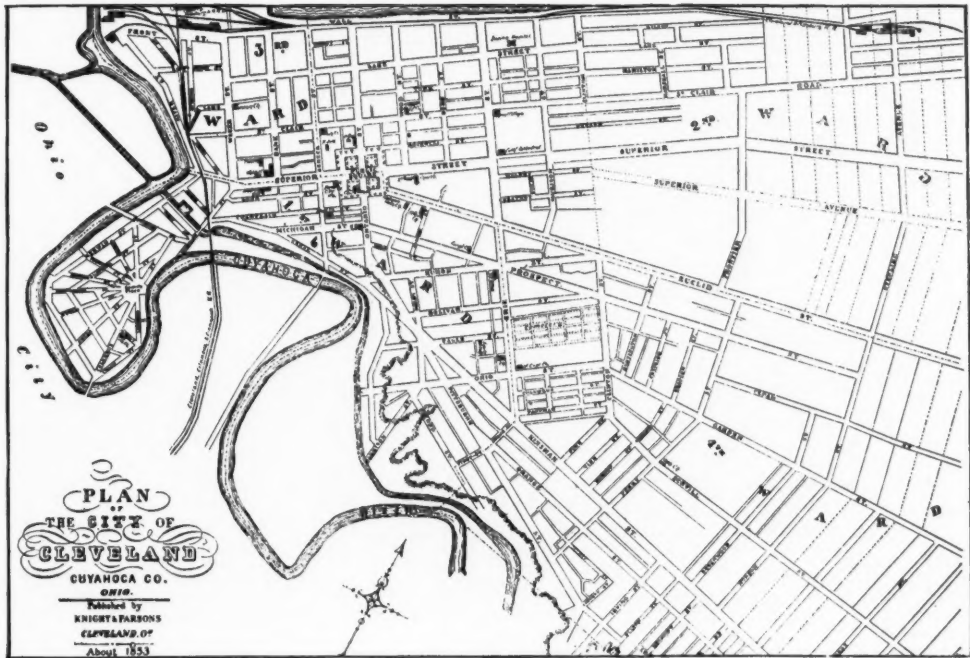
wasteful and small parks and playgrounds were superfluous in the "Forest City" where the entire residential area was one vast park.

This was on the whole a logical conclusion for the narrow, practical mind to reach. The real wonder is not that they were so stupid but that their predecessors, the earlier pioneers, should have had the vision to lay out a large public square and numerous streets having a width of 99 feet and a main street 132 feet in width. "Practical" men for many years appreciated the folly of such extreme widths and in fact it has only been with the increased traffic of the last few years that the width of Superior Avenue, 132 feet, has found any justification in their eyes.

This is only an illustration of the

truth that human knowledge either of the practical or of the organized and scientific variety is as yet inadequate for good city planning. City planning needs something more; it needs faith, foresight, imagination and at least a touch of inspiration; it needs an intuitive conception or breadth of vision that is not born of reason.

Most evils in city development come from too miserly a utilization of land in planning and building. The open spaces about buildings provided in the development of the original town, in the interest of comfort, convenience and beauty, are later filled solidly with buildings. The detached dwellings setting back from the street are replaced by solid rows of apartments and tenements coming out to the sidewalk line.



The three story business buildings are replaced by skyscrapers that are entirely out of proportion to the width of the narrow street and its capacity to provide light, access and appropriate setting for the tall buildings along it. Because of the alleged scarcity of land convenient to the city, people are crowded into tenements with only narrow courts for light and breathing space; while as a matter of fact the only thing that prevents the spreading out of the population in detached dwellings is the congestion in the narrow traffic routes that slows down all transit and automobile traffic to and from the suburbs. If, as the city grows, a part of the lawn space in front of the detached residences were used for street widening the population could be taken care of, for the most part, in detached

dwellings, and without resort to the congested tenement.

Euclid Avenue once famed as the most beautiful residence street in America has fallen from its high estate. Parts of it are anything but beautiful. If a reasonable control had been exercised over the erection of stores beyond the old building line, Euclid Avenue could have been made one of the best and most beautiful business streets in America. The tardily applied provisions of the set-back line ordinance will retain for a few sections of the street a small measure of the traffic capacity, distinction and attractiveness that with wise and timely planning could have been secured for the entire Avenue.

Fifty years ago Cleveland was a beautiful city because it was a city of real homes with yards and gardens. Its



The Group Plan of the Public Buildings of the City of Cleveland. Birdseye view looking north.

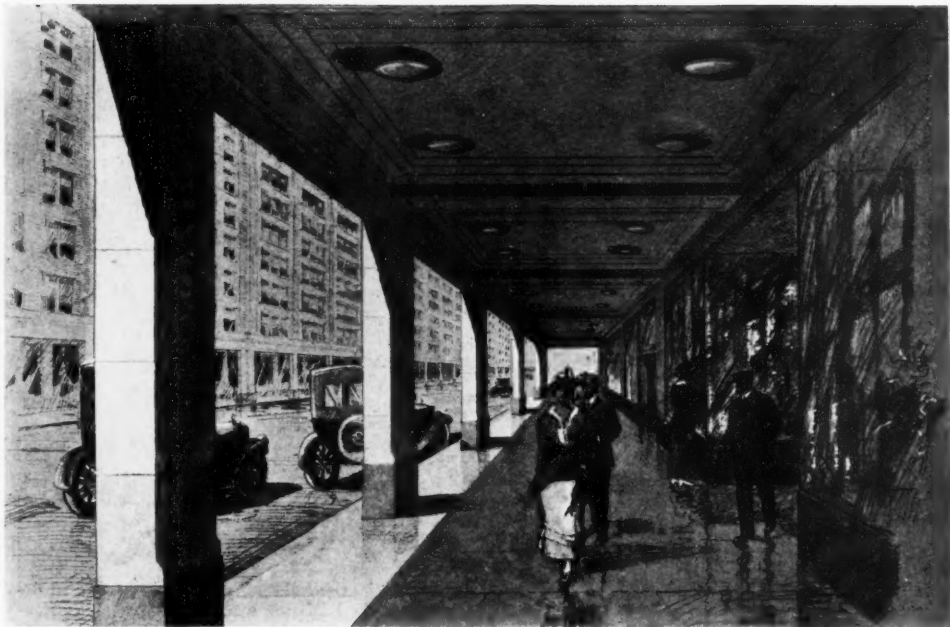
fine trees gave it the name of "The Forest City." The building over of the lawns and open spaces and the failure to prevent the pollution of the air with the smoke and fumes from industries have changed all this. When will cities learn to protect the air that is breathed by trees and humans with something of the same care that it devotes to the protection of its water supply?

For some years prior to 1895, Cleveland had talked new public buildings. The federal, county and city governments were all planning to erect buildings to house their various departments. The Cleveland Architectural Club, inspired by the magnificent grouping of buildings erected in the Chicago World's Fair, seized the opportunity offered, and held a competition upon the "Grouping of Cleve-

land's Public Buildings." As a direct result little was accomplished. During the next few years, the agitation for new buildings was maintained, with but little thought given to the possibility of their grouping. The Architectural Club again held a competition in the latter part of 1898.

The club was fortunate in securing for one of its judges, Professor Charles F. Olney, a public spirited citizen, devoted to the advancement of art, who, interested by the first competition, and inspired by the succeeding one, became one of the most ardent supporters of the movement. In large measure it is through his devotion to the idea that Cleveland has the Group Plan of today.

Professor Olney, a member of the Public Library Board, induced this organization to erect its new building on



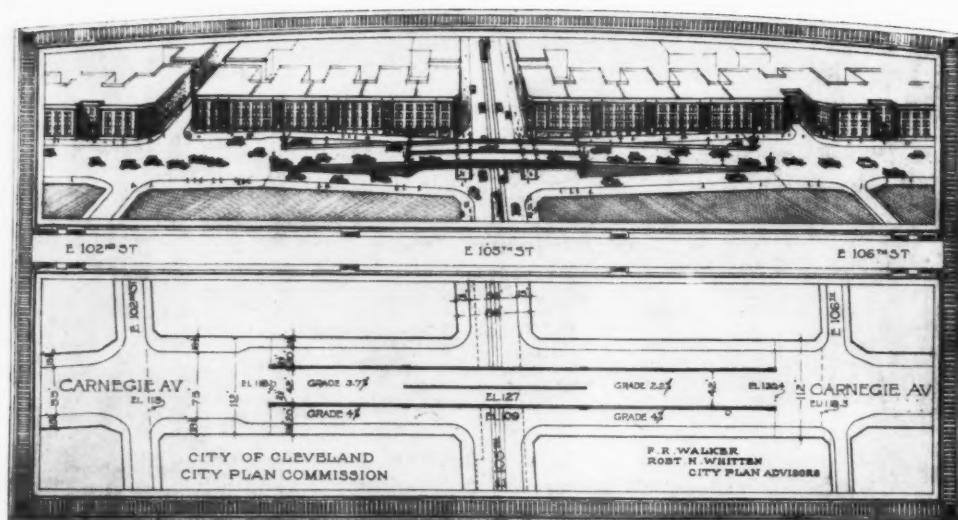
Proposed Arcade, Euclid Avenue Widening, City of Cleveland.
City Plan Commission, Robert H. Whitten, Frank R. Walker, City Plan Advisors.

the Mall, and as a member of the Chamber of Commerce introduced a resolution resulting in the formation of the Committee on a Grouping Plan for Public Buildings. During the winter of 1899, Professor Olney and members of the club gave talks before different organizations in the city. Prominent speakers were brought to Cleveland and through the Chamber of Commerce, which has always actively supported the movement, the addresses were published and circulated—the public being enlightened on the desirability of grouping public buildings.

The Chamber of Commerce and the local chapter of the American Institute of Architects using their influence were instrumental in securing necessary legislation for the grouping. The Group Plan Commission was finally appointed

by Governor Nash in 1902, and the first commissioners were appointed: Daniel H. Burnham, Arnold W. Brunner and John M. Carrere. These men drew up the plan for what is popularly known as the Mall and presented it to Mayor Tom L. Johnson, who accepted it in the name of the city. Mayor Johnson aggressively pushed the project as long as he was in office, beginning the preliminary work on the City Hall, starting the purchase of land and otherwise helping where he could.

The City Hall, Court House, Federal Building and Public Auditorium have been built. There is now building the Public Library and under contemplation a building for the Board of Education and some plan of a building for patriotic organizations to replace the Union Station which was withdrawn



Carnegie Avenue Extension, Cleveland. Proposed Overcrossing at 105th Street.

from the original plan for a place on the Public Square.

► The plan of this grouping consists of a large esplanade and plaza in the form of a Latin cross; the main axis running from near the center of the city north to the lake. Entrance to the Mall is from Superior Avenue with the Federal Building at the left and the Public Library to the right. The Court House at the left and City Hall at the right are at the north end on a bluff overlooking the lake. The Union Station as originally planned was to be between these two, serving to screen the railroad tracks in back and below and at the same time serving as a magnificent gateway to the city. It is to be regretted that the supposed exigencies of railway traffic have forced the abandonment of this portion of the project.

The Mall will clean up a run-down section of the city. More than half of the total amount of land has been purchased. The Commission has through the twenty odd years of its existence successfully kept the plan intact, re-

pulsing attacks from time to time for inferior buildings or the abandonment of the project as a whole. Sufficient progress has been made so that it is possible to visualize the result as originally intended; further, it is believed that the general public will not now permit its abandonment.

The first orderly steps toward comprehensive planning of Cleveland as a whole came about with the creation of the City Planning Commission. Encouraged by the Group Plan Commission's work, the Cleveland Chapter of the American Institute of Architects, after the passage of the state law granting home rule in Ohio Cities in 1912, sought and secured provision for a City Plan Commission in the new City Charter. Such a Commission was at length appointed by Mayor Newton D. Baker in 1916, but it was not until the spring of 1917 when funds were made available for the employment of technical advisors that the work of planning for the future development of the city was actually started. The Commission

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consists of five citizen members and the seven heads of city departments. The original citizen membership of the Commission consisted of Morris A. Black, F. F. Prentiss, H. M. Farnsworth, O. P. Van Sweringen and Wm. G. Mather. This original membership served with but little change until in 1922 Mayor Fred Kohler completely reorganized the Commission with a personnel of his own choosing. At the same time he practically stopped all new planning work by reducing the Commission's appropriation from \$27,000 to \$5,000.

Since the organization of the City Plan Commission, the City Plan Committee of the Chamber of Commerce has been the most active unofficial organization for the promotion of city planning projects throughout the city and county. Morris A. Black, the Chairman of this Committee, has also served until recently as a member of the City Plan Commission, and it is to his keen interest in city planning that the progress that has been made in Cleveland is largely due.

A comprehensive plan of the city has never been prepared. In addition to the work of the City Plan Commission various studies of particular phases of the general city planning problem have recently been made by other commissions, both public and private. These include studies of recreation, public schools, water supply, sewerage, rapid transit and transportation.

In Cleveland as in other cities the enormous increase in street traffic incident to the development of the automobile has created serious traffic difficulties. Recognizing this situation the Plan Commission undertook the preparation of a complete Thorofare Plan for the city. This plan was completed in tentative form and a report describing it was published in 1919. The plan was

intended to constitute a fairly complete system of traffic arteries for the area within the limits of the City of Cleveland. The term thorofare was applied to include all streets that form the main frame-work of the general street plan, totaling about one quarter of the city's 970 miles of streets. The plan purposes street widenings and street extensions throughout the city. A careful study was made of each thorofare with reference to its adequacy to handle present and future traffic and its relation to the plan as a whole. Specific plans and recommendations were drawn showing where and how widenings were to be made, where corners were to be cut off, where under or over crossings were to be built and where extensions were to be made.

A casual survey of Cleveland's streets would impress anyone with the need for planning. The not infrequent jogs in street alignment, the lack of necessary connections between important streets and the many narrow streets are symptoms of laissez-faire policy. Double track car lines have been placed on fifty-foot streets, many of the old county roads have been retained at their former widths of 40, 50, 60 and 66 feet. The plan proposed contemplates the eventual widening of all thorofares on which car lines are located to a minimum width of 80 feet and a total length of streets to be widened of 155 miles distributed over 98 streets.

The plan as finally completed, is not, when compared to a theoretical plan, ideal but it is a workable plan for future development, drawn up with due regard to the difficulty of change in the solidly built up portions of the city to the practical consideration as to its financing by the city and to the danger of creating taxation burdens greater than the economic benefits to be derived.

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In order to safeguard the future widening of streets as outlined on the Thorofare Plan and in order to protect the residence sections in advance of the adoption of a comprehensive zoning plan, the Commission prepared and secured the adoption by the Council of a Building Line Ordinance. Under this ordinance in all residence districts the alignment of the existing building has been made the building line, beyond which future buildings are not permitted to project. The ordinance also establishes definite set-backs of from five to twenty feet along about eighty miles of existing streets that are included in the Thorofare Plan for future widening.

Under the State Statute the City Plan Commission has authority over the approval of plats of land subdivisions both within the City of Cleveland and within unincorporated area within three miles of the city limits. Rules and regulations governing the approval of such plats have been adopted by the Commission. The control thus exercised by the Commission would be more important and effective were it not for the fact that the area within the limits of the City of Cleveland was very largely subdivided into blocks and lots prior to the organization of the Commission, and the undeveloped area outside of the city and within the three mile limit is largely within the limits of incorporated municipalities and hence does not come within the jurisdiction of the Commission.

No definite plan for the improvement of the lake front has been prepared by the Commission. The technical advisors of the Commission gave considerable study to the improvement of the lake front for boulevard, park and recreation purposes. As a result they recom-

mended that with the exception of the five mile stretch of lake front behind the breakwater between Edgewater Park and Gordon Park, the entire lake front of Cleveland and its suburbs should eventually be developed for boulevard, park, and recreation purposes in a way similar to that now being carried out in Chicago. This involved no change in the existing residential use of the lake front, but a filling in of land under water to a distance of about 1200 feet from the present shore line and the use of such made land for park, boulevard and general recreation purposes. While the frontage behind the breakwater should undoubtedly be used for port, warehouse and industrial purposes, it is believed that a broad high speed traffic artery can be extended along this frontage, affording convenient access from every part of the west side and from the north east section of the city, to every part of the central business district between East 55th Street and West 25th Street.

Zoning, thorofare, park and transit plans cannot be worked out for Cleveland without considering the entire metropolitan area adjacent to Cleveland. This will include at a minimum the entire County of Cuyahoga. The area of the county is 464 sq. mi. while that of the City of Cleveland is but 70 sq. mi. For the planning of this entire area the Cleveland Metropolitan Planning Commission was organized in 1921. It had the official coöperation and promised financial support of substantially all of the 40 odd municipalities in the region. Unfortunately the refusal of the Kohler administration in 1922 to carry out Cleveland's part of the work has thus far made it impossible for the Metropolitan Planning Commission to function.

THE ARCHITECTURE OF CLEVELAND

By ABRAM GARFIELD

Fellow of the American Institute of Architects

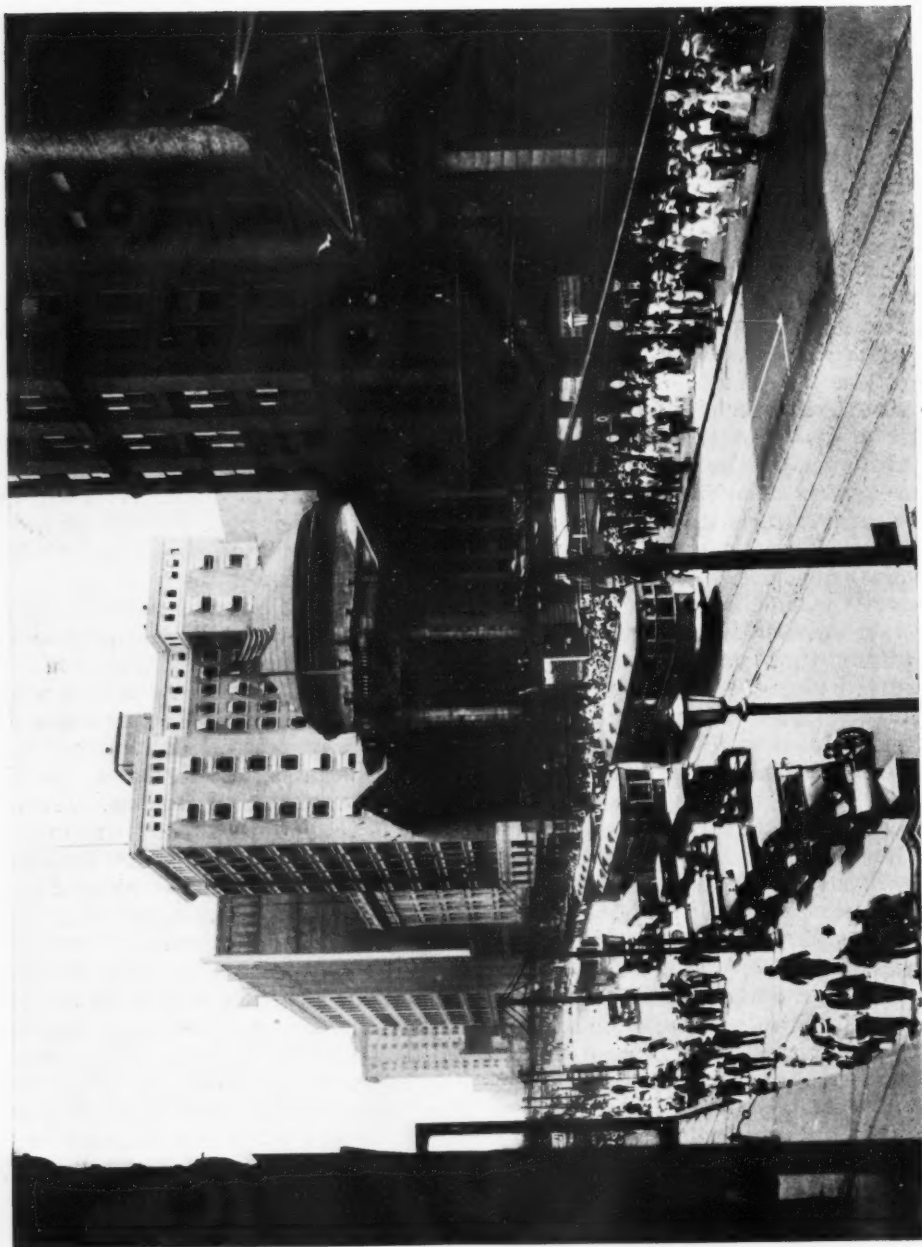
NO CITY of the middle west has any architectural history that goes farther back than the last years of the nineteenth century. There may be isolated buildings that remain and which have had a surviving influence but generally speaking the statement is true. Almost nothing is left that had significance when men in middle life today were boys. Business districts have been rebuilt or have even left that part of the city which was the center of its greatest activity during the eighteen eighties. Residence districts have been swept away and the opportunity which in slower growing times was given some districts to surround themselves with the dignity achieved by age alone has been denied. This takes with it the result that almost everything that was built in the ill-considered period of the seventies and the eighties has been replaced. At first sight this should be an advantage; and if our cities have missed the growing romance of old buildings and associations we should have, with our experience, a newer and better ordered beauty.

Cleveland has done a great deal to which it may point with pride. Perhaps as much as any city, but the problem has been, maybe, too hard to solve with perfect success. These cities that grow so fast have not had time to consider, and mistakes have been made. It is with that spirit that they should look at themselves because they are too old to boast and old enough to see their own faults and to be a little patient with them. It is from this point of view that this article intends to regard Cleveland architecture. If it seems to withhold high praise where our opportuni-

ties have been greatest it means to point out solid achievement in that part of our building program which is usually looked upon as secondary, but which may be of greater importance in the final result.

It was almost twenty-five years ago when Cleveland, finding that almost if not all of its public buildings had to be replaced, concluded to have a plan made so that these buildings should have a relation to one another. This operation has become so common for American cities that we forget how difficult it was to prove its value in those days when public buildings were erected by unrelated commissions who looked upon regulation from any outside source as a clear interference with their prerogative. City plan commissions were unknown. At that time the architects and very soon the Chamber of Commerce took up the discussion of having a plan and a location for these buildings studied and agreed to by all of the interested commissions. It was not easy to do but was finally achieved and we have what has been somewhat awkwardly called our Group Plan. That was many years ago and it has not been finished, but nothing has been done to really destroy the original plan.

The four principal buildings with the important and successful secondary building already erected will form an impressive group when the Mall has been completed. The original plan intended this to be the principal approach to the city from the railroads, and the failure in this respect when the Union Passenger Station was removed from the plan is to be regretted. It is even possible to look upon the



Euclid Avenue Looking East from Ninth Street.



The Bamboo Garden—Walker and Weeks, Architects.

group as one that is out of the general line of traffic and to this extent the result will count for less than would have been the case had the station remained as the northerly gateway. The removal of this building to another site unquestionably puts off the completion of the group but it is to be hoped that the important lake front termination will be developed in a sufficient and dignified way when the greater necessities of the plan have been answered. A more open effect toward the lake, than would have been the case with so large a building in that location, has advantages that should not be overlooked.

The Union Passenger Station has now been moved to the Public Square. The exterior architecture will be largely an office building and disappointment has been expressed that this important addition to our downtown architecture will count for so little as a monumental build-

ing. Its approaches will nevertheless have an important effect upon the old Public Square which has been somewhat neglected for the past many years and it is more than possible that this development will have a tendency to rebuild the Square, so that it may become not only the geographical center of the city but have a real dignity. This building, which will also be the terminal for electric suburban traffic, may well have the tendency to hold first class business at the lower end of Euclid Avenue and prevent the deterioration which so often takes place at the older end of retail districts.

The principal business district of the city is growing eastward from the Public Square and new office buildings, banks and stores are building up on Euclid Avenue, and somewhat on parallel streets. The total result on Euclid Avenue is mostly new and so effective that we are warranted in describing it as a fine



The Federal Reserve Bank of Cleveland.
Walker and Weeks, Architects.



Cuyahoga County Court House—Lehman and Schmidt, Architects.

street. The buildings are generally light colored, some stone, and more of terra cotta in imitation of stone or granite. There are a few cases where owners have been unwilling to conform in any respect and the appearance of the street is damaged to that extent. It is, however, for the most part good and stands comparison with the principal street of all but a few cities. The coal soot situation has led to a natural selection of glazed terra cotta which can be cleaned down easily. This was carried too far and the earlier buildings were too white and too highly glazed. As time has gone on the architects have compromised with the situation

and newer buildings are less glaring although "cleaning down" is still kept in mind. Smaller buildings through the town are probably still too much like glazed tile but their more temporary character may forgive this selection.

The use of terra cotta in Cleveland as elsewhere has not advanced except in the doubtful respect that it imitates stone more nearly than formerly. It had a proper use which has been mostly neglected; but we do not seem to like the real terra cotta texture for larger buildings. Some attempts have been made towards color and occasionally with success, but as a rule the color has been that which the designer found that



U. S. Federal Building—Arnold W. Brunner, Architect.

he could buy from the manufacturer. The designers have not controlled the situation either in color or even in ornament. They have made only one serious demand upon the manufacturer and that is to imitate another material. The manufacturer has answered this demand admirably and this should encourage us to go further. Cleveland architects must be charged with this fault but no more so than those of other cities.

Euclid Avenue is the principal business street, but it is a curious fact that quite the best office building and perhaps the best group of public and commercial buildings is to be found upon Superior Avenue, which only a few years ago was considered a back water.

There are other centers of growth

that are having a marked effect upon the architectural growth of the city, but for the moment we are considering only the larger downtown section by which most cities are judged. This downtown development has been rapid and is improving. We believe that the buildings of today are generally better than those of ten years ago, but it is at least a subject for speculation, whether this development in Cleveland or in any other middle west city is a fair or even proper gauge of its architectural progress. The newer buildings are fine and are often very well done but it is a question whether they are in any way distinctive of Cleveland. They might have been built in any city. As an illustration of what we are doing, two or three very fine buildings have



St. Agnes Church—John T. Comes, Architect.

been erected making use of early Florentine motives. They are of such importance and have followed one another in such a way that one might hazard that the type had been selected as one to be followed. They have been popular and rightly so and it is possible that this selection will be further studied and perhaps improved; but it is doubtful if it should be and it is probably only one of our experiments. New York with its many opportunities of study has had a somewhat regular development in its large buildings and the new building laws have brought out very interesting new types. The same thing has been true in Boston. Its ten story

limit has resulted in a kind of building that can be almost recognized at sight. This may not be an absolute virtue but the intention of this article requires that one should try and find in what direction Cleveland architecture is going and if it has characteristics which are distinctive. Nothing is harder to know than this. Almost no period has been conscious of its own characteristics although opinions upon this subject have always been freely expressed. We middle westerners are inclined to say that we like what we call plain buildings but this mostly means that we have not a sufficient number of designers of ornament who can really do it well.



Church of the Covenant—Cram, Goodhue and Ferguson, Architects.

The result of this is that we buy ornament from a terra cotta company which is usually not good; and after a few years the public know it and demand that it be entirely omitted. The public can be depended upon to have good judgment upon such a subject in the long run, no matter how wrong it is in individual cases; and it is wrong in its opinion today that it likes plain buildings. There may be some thing that is characteristic of our needs and desires which is gradually developing in our great business buildings but it is not easily observable. Possibly public and commercial buildings are common to all places and should not be expected to have local distinction; but this is not altogether so in the southwest. Southern California does not borrow much from other places.

The case of the smaller business building may throw some light upon

the subject of Cleveland's architectural growth. The city is growing, as all cities do, from various secondary centers which are almost invariably the old cross roads which were once beyond the city limits. These developments are very important in the view that we are taking of this subject. The buildings represent the average prosperity and good judgment of the city more nearly than the selected downtown group and in this respect Cleveland is doing not at all badly. It is easy to say that our middle west manufacturing cities are ugly and it is mostly true, but no advantage follows from the sweeping indictment. The fact is that a distinct effort has been made to improve the so-called tax payer. Owners put up cheap and unnecessarily ugly buildings so often that we have formed the habit of condemning them all and of saying that it is hopeless to expect any of these



Residence of John J. Stanley—Harry L. Porter, Architect.

owners to employ expert assistance. If this was true ten years ago in Cleveland it is very much less so today, outstanding examples to the contrary. There is a new two or three story brick store building on Euclid Avenue directly adjoining the best business district and it is almost a slap in the face to those who have any pride in the appearance of our principal business street. It is very disappointing and unfortunately it is only an illustration. There is another store near the 105th Street center three or four miles from the downtown district which has a more insidious bad influence. The owner was unwilling to join with others and keep

his store front back to a new line so that the proposed street widening could be carried out without too great damages, and possibly felt that by making an expensive front this unwillingness might be forgiven. It is built of white terra cotta and has a lot of ornament disposed about its surface and it has been remarked upon with delight by passersby. It is not good. The ornament is purchased, not designed, the little color that has been used is very raw and the whole thing is altogether too bad. We may be sure that in time this will be recognized and we may be sure that the passersby will know better in a few years, but in the meantime it



Residence of Mrs. H. P. Eells—Frank B. Meade and James M. Hamilton, Architects.

may be copied. Directly next to this building is a good one—a very good one, and it could not have cost nearly as much as its neighbor. There are other first rate buildings of this general size in that neighborhood, and there are other neighborhoods where smaller buildings have been built which are exceedingly interesting and very well done. People are beginning to talk about them and owners are beginning to be interested and to hope that their building will be liked. This is very significant. The owner of the great downtown building does this too, but almost takes it for granted that the noticeable investment means a noticeable result. The owner of the smaller store, like the owner of the smaller house, has a more difficult problem. These small buildings are hedged about with restrictive building laws. The dimensions and units are almost invari-

able and the designer is called upon to find a way of going just one step beyond what has been done before. He cannot afford to do much more than this because the building has got to pay and this sets the stage for the best kind of careful study. I mean the kind of study that must find an answer not by spending a little more money than the next man but by disposing it so that it counts for a little more.

This is being done in Cleveland, not universally by any means, but here and there through the city during the past few years, so that there are now a good many centers where good buildings can be found and these are going to be a guide for others. Is it not possible that this represents the really important growth of average good judgment more nearly than is represented by fine public buildings? It is a thing that is within the reach of a good many and not



Residence of Warren Bicknell—Frank B. Meade and James M. Hamilton, Architects.

confined to an exceptional group. If the thousand make small advance it accomplishes more than a beautiful monument which can only be within the reach of a very few. The small store is still experimenting but it is not going to New York for its inspiration to the same extent that the less restricted buildings are doing. The designers are considering color and are using it in terra cotta timidly and sometimes very badly. They are depending upon what the market affords and are not controlling it; but the more successful choices will in the long run be the best liked and will lead to this control. And, too, the original use of terra cotta

in small pieces and disposed in its jointing to look like itself and not like stone is more surely appropriate to a smaller building and will perhaps follow when we know better how to use color.

Apartment buildings in Cleveland have had a curious history. A number of years ago the Chamber of Commerce offered three prizes each year for the best small store, best small apartment, and best factory building. These prizes have been found desirable and the factories and small stores have asked vigorously for recognition; but only once has an apartment been given a prize. And they have not seemed to care. The owners have been able to



Residence of M. A. Bradley—Frank B. Meade and James M. Hamilton, Architects.

rent anything so long as it formed an enclosure and see no advantage to themselves in making such improvement. The apartments, terraces, and double houses have been and still are, for very much the most part ugly; and more obtrusive bad judgment has been used in their exterior manifestations than in any other class of buildings. Of course, there are exceptions, but these are very rare and are really only by comparison. It must be admitted, and with delight, that there have been two or three very good large apartments built during the last two years. They are really good but it is possible that

they do not answer our problem. They are taken quite frankly from Park Avenue, and do not answer the customary Cleveland problem in such a manner as to point the way for the usual smaller building. We like porches in Cleveland and the small apartments have very properly arranged for these. To that extent they are right but they have done it badly in so many cases that it is hard to find illustrations to the contrary.

There is no reason why this entire apartment house problem should not be solved so that these human residences are good looking. They are not; and

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the apartment builders cannot be credited with having done anything toward the architectural advancement of their city. They will do so when the public demands that the place where it lives be given as much consideration as the theatres, garage, and drug store fronts. One would like to hope that the ambition of the real estate speculator would precede this demand.

A good deal might be said about the public schools but the subject is so large that it should be treated in an article by itself. The importance of having children housed during their school years in surroundings that are good rather than bad is fully recognized by the school authorities and our schools have had a history of almost continuous improvement. The buildings are not magnificent and if they were they would overshoot the mark of being a good influence. They are well done and in a manner that is within the comprehension and financial ability of their surroundings. Our United States Post Office buildings, scattered throughout the country in small towns, are of a design and construction which is so far beyond the possibilities of their neighborhood that they have had little or no influence upon the architecture of the town where they are located.

If there is any distinction to be gained by a city because of the fact that its buildings can be recognized, it is usually to be found in the better residence districts; and there has grown up in Cleveland a kind of house that may be identified as the Cleveland type. If one opens an architectural magazine a glance will often locate the building that is illustrated. One easily recognizes New York. Even the New York residence has features, changing somewhat from year to year, which are distinguishable. The fact that it usually



Hanna Building, Cleveland, Ohio. Charles A. Platt, architect.

stands in a solid block is obvious but this is true of other cities, and yet we know it for New York. An illustration more nearly to the point is suburban Philadelphia. One who is a somewhat trained observer can almost always tell. Baltimore not so much. Boston a good deal; and southern California almost surely. I mean residences, but believe that a careful observation would lead to the same thing if applied to small store buildings; although not as a rule to public buildings. Once more, this is the point that I wish to make. The development and real progress in architecture in a given city is not to be looked for in the relatively few great

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buildings; not in the most expensive and the most carefully designed residences, but in the small buildings and average sized houses. The larger buildings of any kind are more free from natural and usual restrictions and the designer has the privilege and wishes to do something unusual. Had he been restricted by law or custom to a much greater degree he would perhaps have made a more ingenious study of the freedom that was left him. This is exactly true of a residence for a man of average means.

The city has grown toward the country in many directions which are widely separated. Lake front locations both east and west were obviously desirable as soon as suburban growth began and between these limits residence districts have grown out between railroads and manufacturing areas. Of all the residence districts, the one known in general terms as Shaker Heights represents Cleveland quite accurately during the last decade. It is not contended that better work has been done in this neighborhood than west of the city or in other residential centers but the very quantity gives sufficient reason to use it as an illustration.

Now, having gone this far, it is necessary to deliver some judgment and to say what these Cleveland characteristics are that can be found in the average residence even if they cannot be discerned in the larger buildings. Goup Cedar Hill and run out Fairmount Boulevard, return by a parallel road and go back and forth on the cross streets. There is no great unanimity in the choice of style. Colonial, both north and south; Cape Cod cottage; English rectories; a little farm house French; really almost everything; and

we often beg for some peaceful similarity. Nevertheless, that similarity is there and in an important respect. The owners have wanted good houses but almost no one has asked for anything prodigious. They have had an opinion in regard to style but have protested against carrying it too far. They have asked for formal or informal gardens but one is always conscious that no army of gardeners is required to keep them up. I believe that this is characteristic of Cleveland. It indicates a moderation that is often not seen in other cities. It has cut off the salient corners and angles of its houses, has shaken its head over astonishing features of design, has demanded a low toned result and shies at brilliance, and has finally asked to have its home unobtrusive. It is a real character that goes with its moderation in business ventures and, curiously enough, it is making these houses look more and more alike in spite of differences. And the continuing study of something that is really the same thing can be depended upon to bring about improving results. Perhaps it is also true of other buildings. Probably it will be so even if it is not true today. It is hard to imagine Cleveland making wild experiments and when we choose from other places the choice is likely to be governed by that same moderation. Smaller commercial buildings are trying some experiments and this is where experiment should be tried but the rule is almost operative even in that case. Architecture in Cleveland is improving, but so long as we believe in our form of society we must have patience and give time for this improvement to come up slowly from below. A burst of glory at the top does not make the city.

THE CITY PARK SYSTEM AND THE CLEVELAND METROPOLITAN PARK SYSTEM

By WM. A. STINCHCOMB,

Director and Secretary of the Cleveland Metropolitan Park Board.

PUBLIC interest in Parks and concern in and appreciation of the many natural beauty spots created by the broken topography, principally in creek and river valleys, within and around Cleveland is of long standing.

It may be the development or continuation of the pride of the early Clevelanders in their "Forest City," a name given to Cleveland a generation ago.

Nature has been good to this section of the old Western Reserve situated along the south shore of Lake Erie.

Here we have the Cuyahoga River flowing sluggishly through a broad valley providing the harbor for the first settlers and suggesting the location of the town. This valley has now become the site of many factories, steel plants and other forms of industry, employing thousands of workers.

Along the lake shore both east and west of the city, lies a plateau of fairly level land which now has become the solidly built up section of the City of Cleveland.

Both to the east and west we find this plateau broken by creek valleys which break through it to find outlets for their water courses into Lake Erie. So we have the gorge and valley of Rocky River to the west; Doan Brook, Dugway Brook, Nine Mile Creek, Euclid Creek, and Chagrin River to the east.

To the south, and now partly within the City, the topography which is generally rolling, is broken by many picturesque and beautiful creek valleys opening into the Cuyahoga Valley.

Several of these have in part been taken over by the public as parts of the City Park system, or their beauty will be preserved as a part of the park system of the Cleveland Metropolitan Park District.

Practically all of this section of the county was originally heavily wooded. Naturally the level or rolling lands were first cleared so that when the city grew to a size when public parks became necessary, the natural beauty of these creek valleys had been least spoiled by the hand of man.

Thus it is that today we find the larger parks and parkways of the City of Cleveland as well as the acquired and proposed park areas of the Cleveland Metropolitan Park District included largely within or adjacent to these unspoiled creek and river valleys.

With this brief outline of the topography of the Cleveland metropolitan area, a more detailed description of parks will follow.

THE CITY PARK SYSTEM

Until the year 1893 the park system of Cleveland grew like "Topsy" without definite plan or system. There was no organized effort to provide for the city recreational areas of size or beauty, and, with one exception—Wade Park—a gift to the city by J. H. Wade, the city had no park of any considerable size.

In the original plan of Cleveland, Moses Cleaveland had laid out the Public Square or Monumental Park in the heart of the city. In fact, this



Part of Public Beach at Gordon Park.

park was and is the heart of the city. Other small city squares or blocks had been created parks but it was not until shortly before 1893 that public opinion, demanding the establishment of a system of parks commensurate to the city's standing in culture, art, science, and industry, took definite form.

As the result of a series of meetings held by influential citizens of the city, the state legislature passed the "Park Act" of 1893.

This act provided for the creation of a park commission of five members of which the Mayor and President of the City Council were ex-officio members.

These men, with the aid of competent landscape architects and engineers, proceeded to lay out a comprehensive system of parks and parkways which might become a component part of the

greater city plan, which would preserve or restore many of the natural beauty spots around the city and which would provide a large park within a comparatively short distance from every section of the city.

To the foresight and public spirit of those who helped in establishing this system, Cleveland owes a great deal and this debt is constantly increasing as the city grows.

That these men sensed the true value of parks and held in high appreciation the beauties of nature is evidenced by a "foreword" in one of their early reports as follows:

"To the widely famed attractiveness of the Forest City, as it has been known in the past, with its many thousands of noble trees—adorning the humble thoroughfare as well as the magnificent



Brecksville Reservation, Chippewa Creek—The Cleveland Metropolitan Park System.

avenue—given the added charm of a band of verdure extending about it and forming a harmonious union with the great body of water which in itself forms such possibilities for giving enjoyment to lovers of the beautiful; giant beeches, oaks and elms, with maples, poplars and other varieties of forest trees, standing upright in their primitive condition; drooping willows shading pellucid pools; wide stretches of green lawn with banks of sweet-scented, varicolored blossoms; tiny streams of crystal clear water running over beds of rock and sand; larger streams flanking deep, cool recesses, where summer heat scarce finds itself able to penetrate, and passing under arching branches of foliage unrivaled in perfection, and rustic bridges over which a grand boulevard finds its way; musical cascades that play the harmonies of nature with a master hand and in all the various keys; depths of ravine, the magnificence of whose rugged grandeur causes the be-

holder to forget any fancied importance of his own as he realizes the insignificance of man compared with nature's might; in short, a harmonious development of sylvan beauty to which all are welcome, rich and poor alike, where all may find rest and inspiration and pleasure."

In 1899 the Park Board Act was declared to be unconstitutional and the city parks since that time have been under the direct control of the city government.

If one were to compare the Cleveland parks with the park systems of other places the outstanding feature would probably be the uses and enjoyment had by the great mass of the so-called "common people" in them.

In the early park board days there was some public prejudice on the part of the masses because of the feeling that the parks were for the rich. With the election of Tom Johnson as mayor the "keep off the grass" signs were



Lake in Rockefeller Park—The City Park System

removed from the lawns and the people were made to feel that the parks were for all. Public band concerts were held on Sundays in all of the large parks, public carnivals of various kinds were inaugurated, children's festivals, field day events and racing contests were staged for the benefit of all the public.

All of these things are now recognized as being essential in the operation of every large public city park, but their establishment in this city over twenty years ago resulted in a sense of ownership by the public in the parks, which at that time was unusual, and which has continued to this day.

Public interest has been further increased by the establishment of the Brookside Zoological Garden, by many baseball and football fields and other areas set aside for athletic sports—

particularly the Brookside Stadium where upwards of 100,000 people at a time have seen amateur baseball teams contest for the city championship; by public golf links, tennis courts, and cricket grounds. The public dance pavilions at Edgewater and Woodland Hills Parks attract thousands during the summer evenings while the bathing beaches at Edgewater and Gordon parks and the pool in Brookside are most popular attractions during the warm weather. Many have their interest in parks stimulated by the sentiment and beauty connected with the Shakespearean garden in Rockefeller Park while the rose garden in Wade Park attracts great numbers.

The city park plan contemplated the establishment of a series of large parks



Big Creek Parkway—The Cleveland Metropolitan Park System.

around what was, but a short while ago, the outskirts of the town, but which now are well within the city limits, to such an extent, that perhaps as many people who visit the parks must go towards the city from their homes, as approach them outward bound. These larger parks are to be connected with a series of parkways and boulevards.

Practically all the larger parks are established, but changes in park administration and lack of funds has deferred the completion of connecting parkways and boulevards until the subdivision and development of intervening areas has now practically prevented the completion of the system as originally planned.

The names and areas of Cleveland parks and playgrounds follow:—

[167]

PARKS

	<i>Acres</i>
Ambler Parkway.....	48.015
Ambler-Woodland Hills.....	21.895
Brookside.....	159.159
Bulkley Boulevard.....	38.963
Clinton.....	1.666
Edgewater.....	117.140
Fairview Park and Playground.....	6.640
Forest Hill Parkway.....	88.231
Franklin Circle.....	1.410
Garfield.....	181.930
Gordon.....	112.520
Jefferson.....	12.000
Kingsbury (Opp. 40th).....	16.194
Kingsbury (Opp. 55th).....	33.550
Lake Front.....	58.000
Lake View.....	10.410
Library.....	2.057
Lincoln.....	7.550
Monumental.....	4.440
Miles.....	1.690
Rockefeller (North).....	206.459
Rockefeller (South).....	67.040
Shaker Heights.....	292.462
Wade.....	85.634
Washington.....	125.927
West Boulevard.....	211.680
Woodland Hills.....	112.990
Woodland Hills-Garfield.....	81.414
Morgana.....	4.529

2,110.995



Rocky River—The Cleveland Metropolitan Park System

PLAYGROUNDS

	<i>Acres</i>
Broadway.....	0.734
East 37th and East 38th.....	0.966
East 38th and East 39th.....	1.180
Kelley-Perkins.....	2.213
Marion.....	0.747
Newark-Trent.....	1.112
Orange.....	1.114
Pennsylvania.....	0.298
Sterling.....	2.486
Superior-Luther.....	0.954
Train Avenue.....	1.202
West 38th Street (S. of Lorain).....	1.046
West Madison.....	0.341
	<hr/> 14.393

THE CLEVELAND METROPOLITAN PARK SYSTEM

It has long been apparent to many that the best of the natural beauty spots around Cleveland lay out beyond the limits of the City Park System. With the rapid growth and development of the Cleveland Metropolitan area,

public interest required the preservation of these areas as public parks and recreational grounds.

In 1911 the Ohio legislature started a series of legislative acts providing for the public acquisition of these natural beauty spots.

This legislation has finally brought about the passage of laws which provide for the creation of park districts "for the conservation of the natural resources of the state, including streams, lakes, submerged and swamp lands," and permits the Park Board to "create parks, parkways, forest reservations and other reservations."

Under this law the whole of Cuyahoga County has been established as the Cleveland Metropolitan Park District and a Park Board of three men appointed by the Probate Court.



Ledge in Chagrin Valley—The Cleveland Metropolitan Park System.

The members of this Board serve without compensation, and are appointed for three year terms, one member's term expiring each year, thus making for continuity of policy in the administration of the park affairs of the district.

As is well known, the geographical boundary of a district is not confined to a county and there are now pending or being circulated petitions for the annexation of four or five townships in adjoining counties.

The plan of The Cleveland Metropolitan Park District shows a chain of parkways and reservations generally encircling the metropolitan area around Cleveland. It embraces the Rocky River Valley from Detroit Avenue

southerly to the fork in the river at Cedar Point Road. From this point one route follows the west fork of the river to Olmsted Falls, the other the east branch to Berea, and through the old stone quarry section and southeast through Albion and Strongsville.

The route then extends easterly across Royalton and into Brecksville Townships into the Chippewa Creek valley at Brecksville.

Near the mouth of Chippewa Creek the route enters the Cuyahoga River valley which is followed northerly to Tinkers Creek.

The course then bears northeasterly through the Tinkers Creek Valley, through the Village of Bedford and across Bedford and Solon Townships

ART AND ARCHAEOLOGY



Ambler Parkway—The City Park System.

and into the valley of the Chagrin River.

The Chagrin Valley is then followed northerly to the north county line. Connections with the outer parkway belt are intended to be made with the park system of the City of Cleveland by means of the Big Creek Valley to the Edgewater-Brookside Parkway or West Boulevard connection and from the Chagrin Valley Parkway to the Shaker Parkway.

The plan also intends the preservation of the Euclid Creek Valley as a park from Euclid Avenue southerly.

It is also proposed that at some three or more places in the district and along the line of the parkway encircling the city, areas of 1000 acres or more shall be obtained in blocks to be kept and retained largely in a wild natural con-

dition as natural parks. Such areas to be selected in wild and rugged but picturesque locations and having little other economic value.

As soon as the general park plan was prepared the Board set itself to acquire the land. This it has done by donation and by purchase and appropriation as fast as its limited funds made possible.

The system when completed will include 20,000 acres or more. To date, about 4,000 acres have been secured.

The topography of the district and the locations of lines of railroads and main highways make it possible to establish this Metropolitan System of parks and forest reservations without taking land that has value for industrial or future residential purposes, and it is generally so broken and rough as to have very little agricultural value.

Under the foregoing circumstances such areas, located within easy access of a population of over a million people, which population is rapidly increasing, constitute a natural resource of ever-increasing value. The Board of Park Commissioners of the District are indeed engaged in a conservation work of a very high type.

The development of the Metropolitan Park plan is bound to have a marked effect upon the social life and well being of the people of the district, but it will also have a very great influence in the working out of the greater city and county plan and in the creation and stabilizing of land values in the vicinity.

As land is acquired for park purposes the Board is imposing restrictions on adjacent and contiguous areas which will prevent the use and development of this land in ways not conforming with park environment. This has the practical effect of zoning the territory adjacent to the park.

ART AND ARCHAEOLOGY

It is the purpose of the Board to maintain these park areas in a natural manner. Where native trees and shrubs have been removed, they will be replanted.

There has already been set apart in the Brecksville reservation, where the district now owns over 1400 acres, 300 acres of forest land to be known as the Harriet Keeler Memorial Woods.

This tract is dedicated to the memory of that gifted Cleveland educator and writer, Miss Harriet L. Keeler, who has written so charmingly of our northern trees and shrubs.

Within this tract, those native trees and shrubs, not already there, will be planted in their natural environment. Appropriate labels or cards will give the name and habits of each species. The growth of the wild flowers will be encouraged so that this memorial will not only have recreational value but be distinctly educational as well.

All of the areas taken over become wild life sanctuaries and no hunting at any time is allowed. It is indeed remarkable how the birds and animals come back where they are protected. Practically all our native song and game birds (except water fowl) abound in those tracts and a great variety of the small fur bearing animals are coming back. Within the past few months deer have been seen in one of these reservations which is only about twelve miles from the Public Square in Cleveland.

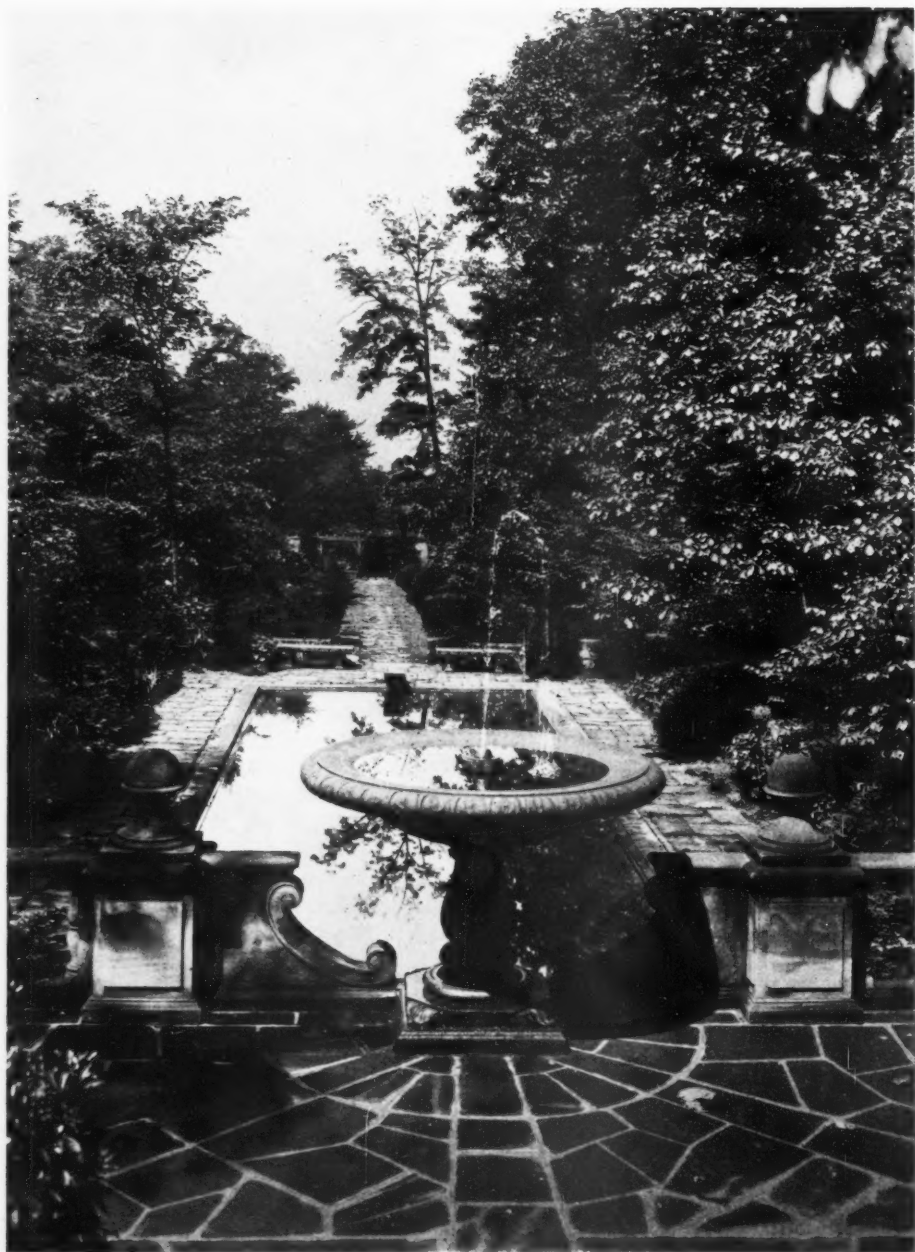
Roads and trails will make these parks and reservations accessible to the people. Camping sites will be provided. Already several social and civic organizations have established summer camps



Garfield Park—The City Park System.

within the reservations where outing facilities are provided for many who, but for these parks, would be denied an opportunity for rest and recreation amid beautiful surroundings, away from the smoke, the noise and heat of the industrial city.

Cleveland is promoting many very important projects. There are many who believe that the development of the Cleveland Metropolitan Park System will be of more importance and benefit to this community in the future than any other public project now under way. It commands the enthusiastic support of all good citizens.



Garden of Warren Bicknell, Cleveland, Ohio. Olmsted Brothers, Landscape Architects.
Thomas Ellison, Photographer.

LANDSCAPE ARCHITECTURE IN CLEVELAND

By ALBERT D. TAYLOR

Fellow and Trustee of the American Society of Landscape Architects.

AMONG the fine arts which have an important bearing upon the esthetic and practical development of a community, there is none of greater importance than Landscape Architecture. It is the art having for its objective the development of land for human use and enjoyment and is defined by President Emeritus, Charles W. Eliot, Harvard University, as follows:

"Landscape architecture is primarily a fine art, and as such its most important function is to create and preserve beauty in the surroundings of human habitations and in the broader natural scenery of the country; but it is also concerned with promoting the comfort, convenience, and health of urban populations, which have scanty access to rural scenery, and urgently need to have their hurrying, workaday lives refreshed and calmed by the beautiful and reposeful sights and sounds which nature, aided by the landscape art, can abundantly provide."*

In its broadest terms it includes the planning of large areas as well as small, such as a region, a city, its subdivisions or the suburban lot, both large and small. The special knowledge and body of facts required by the full practice of the art has led to it being subdivided, and the use of more limited terms, such as the term "city planning," pertaining to the development and planning of urban areas as distinct from the planning of smaller units. The phase of landscape architecture pertaining to the problems of home development is the object of this paper. The subjects of City Planning and Parks

have been treated elsewhere in this magazine.

Landscape architecture is of ancient origin. It flourished on the banks of the Nile, in Babylon, Persia, Greece and Rome. Practically every nation developed an individual form of the art, the others borrowed and adapted to suit their purposes. During the dark ages, as with many other arts, gardening was practiced and the art kept from total eclipse by the ecclesiastical institutions. It is in the period of the Italian Renaissance that Landscape Architecture on receptive soil, freed from inhibitions, developed to magnificent proportions. The landscape art of previous centuries has come down to us only through written records and occasional plans. From this period on we have the actual examples of the art at its best in these years and in the succeeding centuries.

Until a nation or people have passed through the important formative stages of creating industry and business and stabilizing agriculture as the foundation of their very life and existence, art does not flourish. It may be alive, but it does not bloom. This has been the case in America. After the first colonizing and establishment of society some examples of landscape art were created, chiefly in the south, Mount Vernon being the best known.

Later, during the period of the western migrations and settlement, there was little new landscape design. The gardening that was done was confined to small gardens on the Atlantic seaboard after the manner of the current landscape style in Europe from which the owners had come, the Spanish Mission gardens in California and

*From letter to editors of *Landscape Architecture*, October 1910, Volume 1, No. 1.



Fountain Feature at Axis of Woodland Allees on property of Mathew Andrews, Gates Mill, Ohio. A. D. Taylor, Landscape Architect.

some work in the south but, practically, there was nothing that could be called an American style. American landscape architecture came into being as a definite style with the period of industrial development and the enormous growth of the urban population. The first large public recognition came with the development of Central Park in New York City and the creation of many estates at the same time. From then (1853) to the present, landscape architecture has been steadily and increasingly making its influence felt. At first, examples of the art were to be found only near the large cities, but now, together with the other arts, excellent

work can be found in almost every state of the Union.

Man's first intuition as a member of society, after having created sufficient wealth as a result of his business activities, is to provide himself with an attractive and a spacious house. His first desire for "a fireside, afar from the cares that are; four walls and a roof above" fulfilled, a full realization overtakes him of something further needed to make his home complete, and only then does he feel justified in crowning this achievement with gardening. For it is thus, "Man shall ever see, that when ages grow to civility and elegance, men come to build stately, sooner than



Garden of George B. Durrell, Cleveland, Ohio—A. D. Taylor, Landscape Architect.

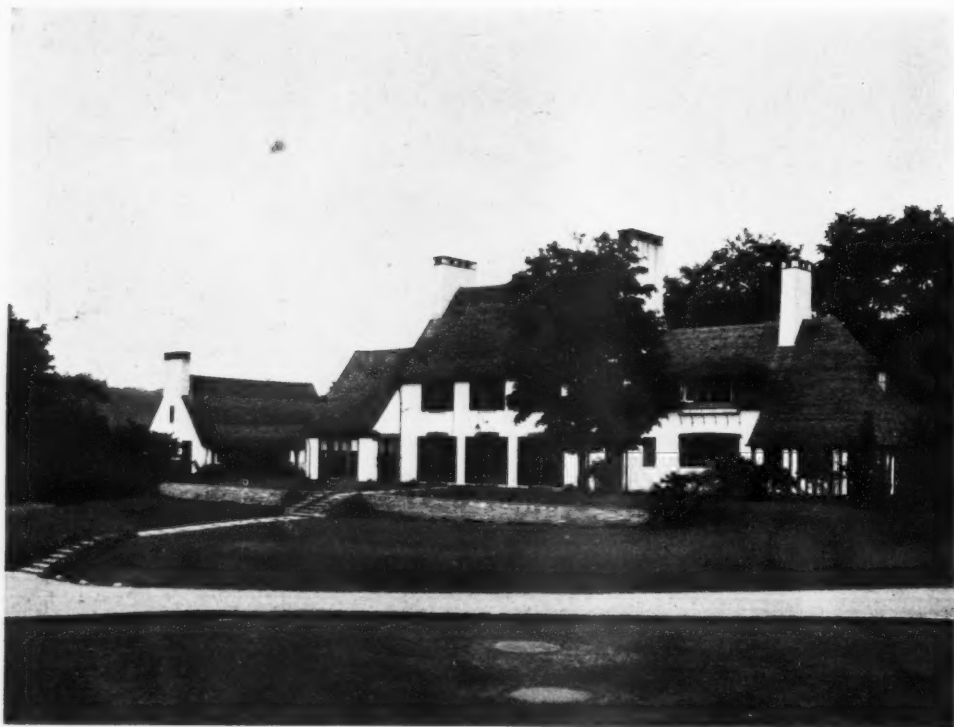
to garden finely; as if gardening were the greater perfection."

Likewise with all arts, they cannot be said to flourish until there are many who having wealth and intelligence make up the community. In such a soil, the arts, the seeds of which have been sown, develop and flourish to a high degree. The average Cleveland family is rapidly realizing that the greatest investment for health and happiness lies in the development of attractive homes enhanced by the art of landscape architecture, the absence of which reduces a home to a mere house—a picture without a frame.

Cleveland, as a great industrial center,

has only within recent years directed its great energy and wealth into the development of those fine arts such as music, architecture, painting, sculpture, and landscape architecture. Architecture has been faithfully developed to a very high degree of perfection during the past twenty or thirty years in this community.

Cleveland is not only fortunate in having reached a productive stage in its industrial and commercial life, the result of which is that material wealth is within the grasp of its citizens; but it is also fortunate in having a great plateau with an unequalled water-front opportunity for the development of its



Entrance lawn and terrace at residence of Mrs. A. S. Mather, Gates Mill, Ohio. A. D. Taylor, Landscape Architect.

business and recreational facilities. Further than this, its greatest good fortune is evidenced in the tremendous territory of hill and valley, surrounding the entire city in a semi-circular area. No more beautiful topography with its interesting variations of upland and valleys and also with its growth of trees can be found in any section of the United States. These natural assets during the past ten years, with the introduction of the automobile making the country so accessible, are being utilized by the development of many beautiful homes.

Under such advantageous circumstances, Cleveland is rapidly taking its place among the foremost cities of the

country as a city of homes. In this great forward step, Landscape Architecture is playing a most important part. Industrialism and commercial activity are no longer all-absorbing. The higher attributes and amenities of life now have their place in the intellectual development of the community. They are, after all, the things which make life worth living.

Excellent examples of Landscape Architecture related to home surroundings are to be frequently found in the older portions of the country such as New England, the New York vicinity and scattering through the south and west. The greatest number of these, except possibly the southern examples,



Entrance Lawn for Residence of A. G. Webb, Cleveland, Ohio—A. D. Taylor, Landscape Architect.

have been for the most part built within the last fifty years. Equally good examples of landscape art are not proportionally numerous in and around Cleveland. The future, however, promises much because the conditions for such development are favorable.

There are a few home developments of special merit within or near to Cleveland. These, known as Ambler Heights, Clifton Park and the Wade Allotment, have been under development for the last twenty years. These home areas are old enough to show the beauty to be obtained by intelligent design and planting. The homes are located in spacious lots, with space for light and

air between buildings. The buildings themselves are properly related to each other so as to create a home atmosphere of beauty. Here the problem of creating a landscape picture was held to be of paramount importance, the tendency towards terraces in front of the house, often caused by economizing on excavation cost, has given place to unbroken lawns gently rising from the sidewalks. Clifton Park is of interest in that the development took place in the midst of existing woodland. The homes have been built among the trees with a minimum amount of destruction and a maximum utilization and enhancement of the natural beauties of the site. The



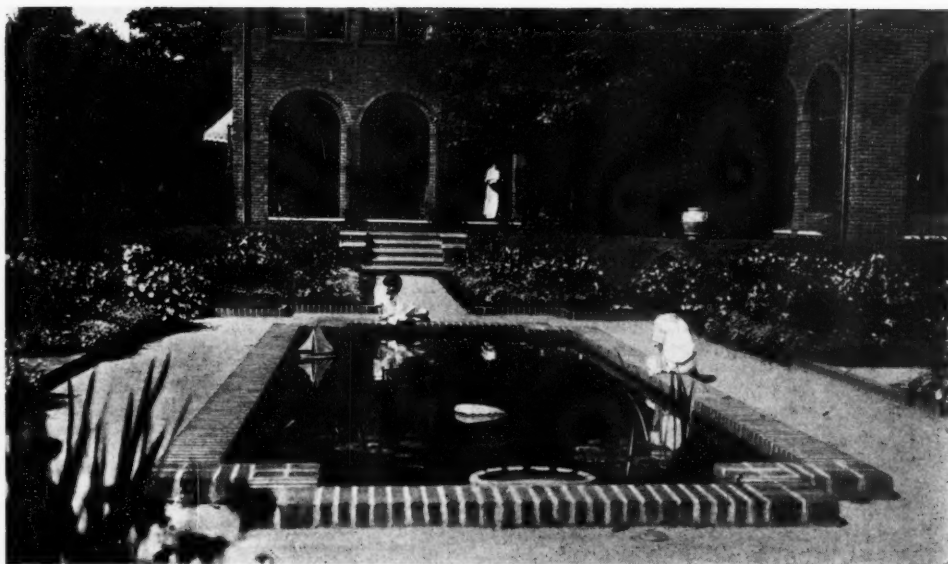
Planting Around Entrance Terrace for Residence of W. S. Halle, Cleveland, Ohio.

Wade Allotment is an example of the creation of a landscape picture through the introduction of thousands of beautiful elms, while Ambler Heights on a splendid promontory is a combination of the two.

Another development large enough to be a separate community is Shaker Heights situated at a sufficient elevation to be topographically restricted from railways. It is under severe restrictions for the promotion of landscape beauty. All structures are located with definite relationship to all property lines. Garages are restricted to certain definite position in relation to the lot and house. Measures to insure proper

grading and property line plantings are likewise enforced. The architecture of the houses is approved by the Realty Company. It is an ideal situation for the maximum development of home surroundings enhanced by landscape art.

A typical development in the modern American style of Landscape Architecture is found in the garden of F. F. Prentiss. A long vista through an informal planting of trees and shrubs is terminated by a garden shelter on the far side of a small lily pool. There are several gardens devoted to special plantings such as iris, wild flowers and the like. Two other gardens in the



Formal Pool and Garden of Paul L. Feiss, Cleveland, Ohio—A. D. Taylor, Landscape Architect.

American style, but of more intimate design, are those of Paul L. Feiss and W. S. Halle. The home of A. G. Webb, colonial in design, is set back among the trees in an open lawn preserving the spirit of colonial simplicity. The residence of Geo. B. Durrell, Italian in motive, but adapted to American suburban conditions has its garden closely associated with the living rooms of the house. An excellent example of a foreign landscape style successfully adapted to American conditions is well shown in the house and garden of H. A. Tremaine, built in the style of the Italian Renaissance. Another example of a foreign style successfully transplanted, recalling its proper associations and yet not being out of harmony with its setting, is the home of Mathew Andrews overlooking the beautiful Chagrin River Valley. The house, a chateau of the period of Louis Fourteenth, with its Allée and forecourt

treatment are strongly reminiscent of France. The country home of Mrs. A. S. Mather, of Norman French design, with its farm group located in the Chagrin Valley, makes a particularly charming scene when viewed from the hill which one descends on the way from the city. The home and walled garden of the Price McKinney home, a composite of Italian and French Renaissance, is located in the Wade Allotment. The high enclosure creates a feeling of spaciousness that otherwise would be non-existent in the built up area immediately adjacent thereto. A happy solution in the English style is the use of a ravine for a swimming pool and garden at the Warren Bicknell home. One beautiful garden development, that of F. E. Drury, has been abandoned largely due to unfavorable conditions for plant life. Illustrations of examples of landscape architecture in Cleveland accompany this article.



Lawn Vista on F. F. Prentiss Property, Cleveland, Ohio—Warren H. Manning, Landscape Architect.
Clifford Norton, Photographer.

MUSIC IN CLEVELAND

By DOUGLAS MOORE

CLEVELAND has apparently made great strides forward in music during the last few years. There has always been considerable musical activity in the city. As far back as the present generation's eye can reach there have been singing societies, local orchestras of semi-professional nature, clubs of ladies formed to be helpful to music development in general, and much coming and going of concert giving stars and orchestras from the great outside world. With the exception of one or two composers of songs who achieved considerable reputation in our best salons at home and abroad, Cleveland was not known as a music center, nor had it influenced the development of the country musically as, for example, Chicago with her Theodore Thomas, who brought symphonic music west of the Alleghenies, or Cincinnati with its conservatory of many years' established excellence.

But the last ten years, which have seen so many cultural developments in Cleveland, have brought forth great changes in the musical situation. The giving of concerts by visiting organizations and stars was carried on principally by one woman of great intelligence who was possessed by a determination to make her city a music center. She conceived the project of establishing an orchestra to be the city's own, an orchestra which could compete successfully with any in the country. With amazing success due entirely to her efforts and the talents of the young conductor whom she brought to Cleveland, this orchestra has been built up in six short seasons to a perfection of ensemble and musicianship which com-

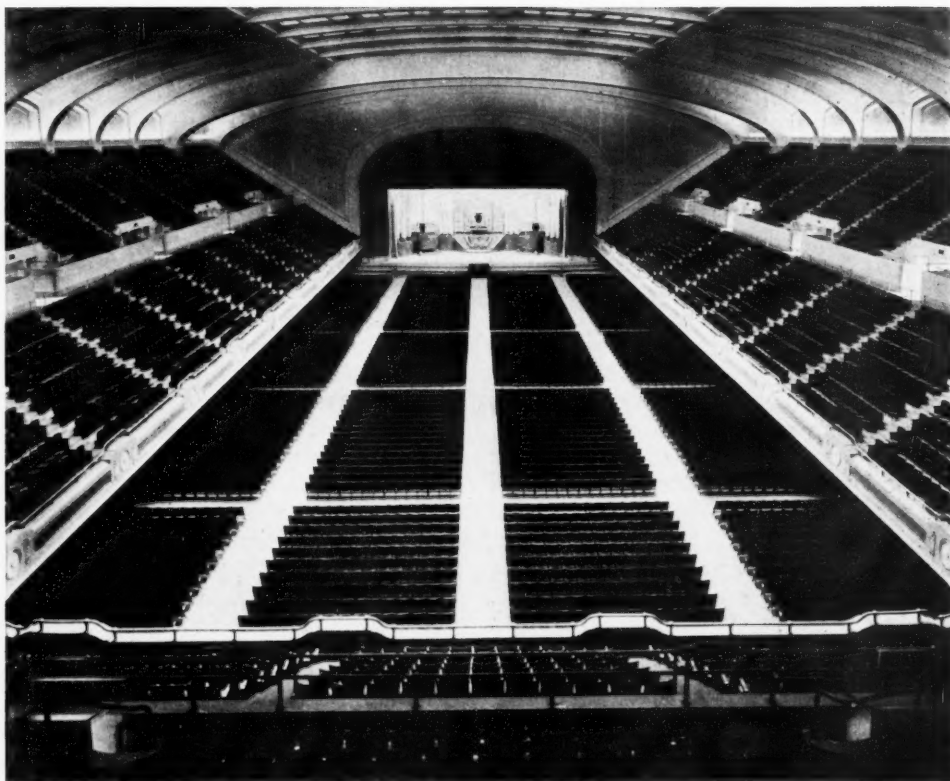
pares favorably with the much older established orchestras of the eastern cities and Chicago. It is, in addition, an orchestra of experimentation, not content with concert giving in the ordinary way, but trying out all sorts of ideas, educational and artistic. It gives "Pop" concerts at bargain rates in the middle of the regular season, allowing the moderately pursed to enjoy it at its full strength at the same time as the more prosperous concert goer. It gives children's concerts at the schools and at its own hall for an admission price of twenty-five cents. It invites the schools of the city to a yearly contest to see which group of children can remember and recognize most accurately a selected list of pieces. This is called the "Memory Contest" and for three seasons has flourished in coöperation with the public schools. And now, eager for new fields to conquer, the orchestra has resolutely set out to win over the tired business man. This is to be done apparently by a combination of well established favorite pieces and sort of a musical grab bag. The victim is lulled by dulcet Strauss waltzes and things mother, wife, or daughter have established by repeated pianistic efforts. Suddenly a masked piece is brought forth. "Listen to this one, it's a good piece." After the piece has been played and no casualties reported, it is announced that a movement from a Brahms' symphony has been played and the audience feels incredibly virtuous and not at all tired. Such experimentation is indicative of an intense desire to widen the city's musical field and a scorn for the traditional as merely traditional. At any rate the regular concerts of the Sym-



East Front, Municipal Auditorium, Cleveland, Ohio.

phony Orchestra, made up of interesting and well contrasted programs do not suffer, and each year has recorded a steady advance in every department of the Cleveland Orchestra. And the orchestra has gone forward fearlessly to the chill capitols of the east and come out unscathed, even with the scalps of some of the best critics. Its conductor has gone even further east and has recently won recognition in London and Wales. The musical world is becoming "Cleveland conscious."

Another branch of Cleveland activity has flowered no less spectacularly. One of the most prominent of the women's clubs felt the need of a conservatory of music which would serve not the city alone, but would attract by its excellence pupils from all over the country. Three years ago such a school of music was realized and is now known as "The Cleveland Institute of Music." A composer and musical educator of international prominence was brought to the city where he has proceeded to do in a



Interior, Municipal Auditorium, Cleveland, Ohio.

short time all that could have been hoped. The quality of instruction offered is the equal, if not the superior in some of its departments, of any similar school in the country. Cleveland is becoming known as a place to go to study music and the importance of the educational opportunity cannot be over-emphasized in the future of the city's music life. Quite recently the director of the Institute, realizing the need of more choral singing, has united with the Museum of Art in the formation of a big civic chorus, an experiment which will be watched with considerable

interest in this day of apparent universal choral decline.

Another institution of the city, the Museum of Art, which is itself a newcomer, has established an important connection with Cleveland music through the generosity of a family of the city and the vision of the Museum director. In the last few years practically every museum in the country and many of the most prominent abroad have opened their doors to the art of music. No two museums seem to agree as to what the embarrassed art is to do when it gets there, but there is no

ART AND ARCHAEOLOGY

mistaking the hospitality of the invitation. Some museums give free concerts of orchestral music, some of chamber music, some of any kind of music they can get; others charge a small admission and thereby defray expenses. Some institutions merely have lectures on musical subjects. In short the museum aspect of music is yet to be determined. Shall music be used as a lure to get people into the museum, as a relief to those who have wandered inside and wish they hadn't, as an interpreter or agreeable commentator on the rest of the exhibits, an educator, or simply as another art anxious for and needful of the stalwart protection of such an institution as an art museum? The last solution is the one being tried in Cleveland. Music is regarded with the same critical gaze that surveys each art object brought within the hallowed portals. Concerts are given in the same spirit as other art exhibitions. No one cares if they are popular so long as they are good. Anyone can come to the Museum and hear certain kinds of music of an unquestioned standard, such as chamber music, organ music, and choral singing; for it is obvious that no art museum could do more than complement the city's music and the kind of music attempted must be determined by what the city needs and what it has. Also lectures are given from time to time on musical subjects and there are special chamber concerts where the work is analyzed by a lecturer and then performed in its entirety. Educational work of a similar nature is also done with children. And so the art museum may prove in music to be a school for audiences as it is a school of painting and sculpture for home decorators. It has met with a most cordial response in the five years of its experimentation. It is

bound to affect the city's music in the years to come. Certainly the giving of a hearing of the masterpieces of musical literature should have eventual if not immediate value. The statement of Theodore Thomas that "Popular music is familiar music" should be a challenge to all who insist that the public must be fed on a combination of musical pap and slush. The artistic public of all times has always preferred leadership to toadying and has a disconcerting way of convincing betimes those who piously give the public what it wants.

One other musical institution among many of especial interest deserves mention. In company with several other cities Cleveland supports, by contribution from the public budget, a school of music instruction of a semi-charitable nature. Modelled after similar institutions of New York and Boston, "The Cleveland Music School Settlement" gives for a small fee a good musical training to boys and girls of special talent who cannot afford to pay ordinary rates. This school, which is operated with vision and efficiency, has already made effective additions to the instrumental performers of the city.

Mention should also be made of experiments at concert giving on a large scale. The new Cleveland auditorium, seating over twelve thousand people, has offered an ideal setting for popular concerts by famous artists. It is possible to make the admission price extremely reasonable because of the large capacity of the hall, and an opportunity to hear good music has been extended during the past year to the public of the city through the efforts of one man. The city administration has viewed the success of the experiment and is now planning to use its own hall for a similar purpose, allowing the profits of the venture to revert to the

ART AND ARCHAEOLOGY

city's coffers instead of those of an individual. Such is inevitably the fate of the pioneer.

All this activity in the world of music places Cleveland in the ranks of the leading cities of the country musically. Not only is the city a musical metropolis, but is boldly asking recognition as such.

It would be a jaundiced critic who would cavil at this trend of the times and yet there is a danger lurking in the future, a danger even today partially realized.

What makes a community musical? What is music for, and why do we have it at all? These are disturbing questions, entirely unfitted for solution in this "abstract and brief chronicle of the time." This much has been agreed upon by a few of the very few who have given music any thought at all; the ideal of music is to make it yourself. The expression of your own emotion by your own music is the supreme joy of the art. Only those who cannot make music themselves limit their enjoyment to listening to the efforts of other people. Naturally, other people's emotions are never so interesting as our own. Yet we have the spectacle of a city such as New York, swamped by concerts where, instead of making their own music, the unfortunate musically inclined live in a mad rush trying to keep up with the cloud-burst of visiting performers that seems to drown initiative. Because of this crowding together of practically all the world's best performing talent, the claim is made that New York is the world's most musical city. Contrast this pitiful spectacle with the little town of Bethlehem, Pennsylvania, where no self-respecting Victrola Red-Seal artist would think it worth while to appear. In this town every year the Mass in B

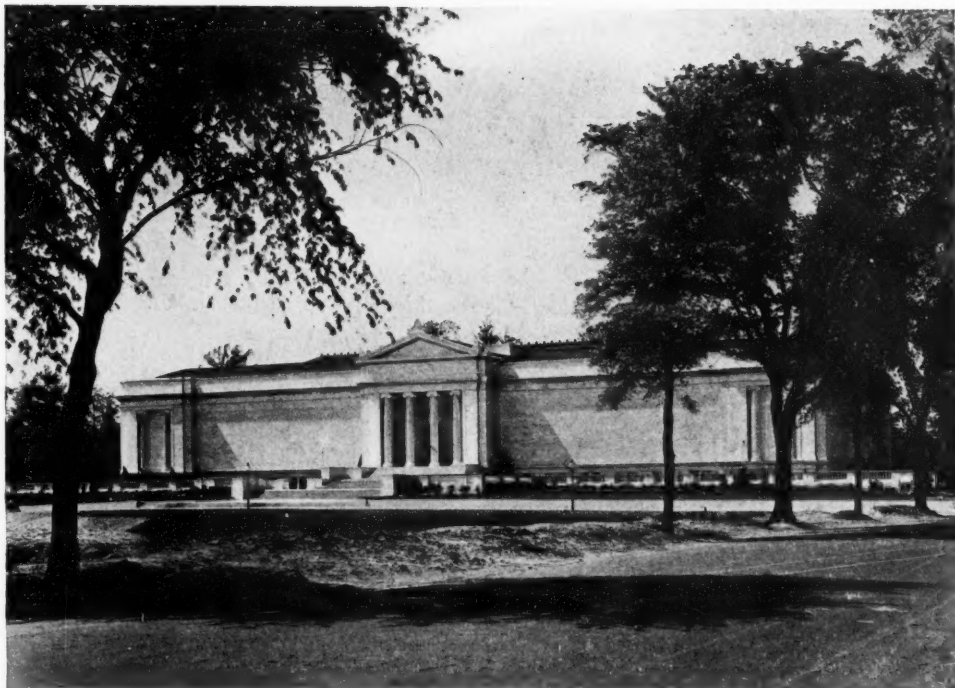
of Bach and one of the great Passions are given with practically all of the entire countryside participating. One goes into the fish market and catches strains of a choral whistled by the clerk. In the post-office arguments are overheard as to whether the St. John Passion is superior to the St. Matthew. Almost everyone in the town is impregnated with Bach's magnificent music. Which seems the more truly musical, Bethlehem or concert gorged New York?

An interesting protest against the practice of importing artists from outside was made last year by a group of many of the city's best musicians of long residence who formed "The Cleveland Musical Association," dedicated to proving to the city that Cleveland artists are the equal if not the superior of those from outside. This gesture was received with great enthusiasm by audiences who attended the several concerts given, and the "Cleveland Musical Association" surely will fill an important place in the city's musical life if it keeps alive the interest and the aspiration of local music-makers.

Of the grave problems of how to enjoy the wealth of the world's best music as a real metropolis does, and yet retain the fresh vigor of the smaller community which gets less and gives more, no solution is offered by the writer. Cleveland is unquestionably becoming a musical metropolis. Yet an inevitable optimism possesses anyone who studies the situation. Big-hearted, generous Cleveland has decided to foster the art of music. Never was there such universal financial support for any kind of artistic project having a plausible sponsor. And Cleveland has the one quality which is the foundation stone of the art of music, without which nothing is possible, enthusiasm.



Portrait of Mrs. John Thomson Mason, by Gilbert Stuart.
Gift of J. H. Wade. The Cleveland Museum of Art.



THE CLEVELAND MUSEUM OF ART.

THE CLEVELAND MUSEUM OF ART

By FREDERIC ALLEN WHITING, Director

THE Cleveland Museum of Art has had but a brief existence, only seven years having elapsed since its doors were opened to the public, although a valuable preparatory period of three additional years preceded the opening. From the start the aim of those responsible for its policies has been to make it the most valuable possible institution to the community, that it might render the broadest service to the greatest number of people.

That these ambitions have been to some extent met is indicated by the tribute recently paid to the Museum by Royal Cortissoz, the New York

critic: who, in speaking of the Museum in an eastern city, said in part:

"It was planned, to begin with, in a delightful way, it has attractive rooms, attractive vistas. It has a court that by itself is one of the finest things in any museum anywhere. Then all the fine things the museum possesses—and it has many—are installed so skilfully, so charmingly, that they cease to be 'specimens' but are vital parts in a living organism. Finally the Cleveland Museum is run with extraordinary close contact with the public . . . I love that museum . . . It has a heart. There is a horribly pedantic term much in use



Gallery of Decorative Arts, Cleveland Museum of Art.

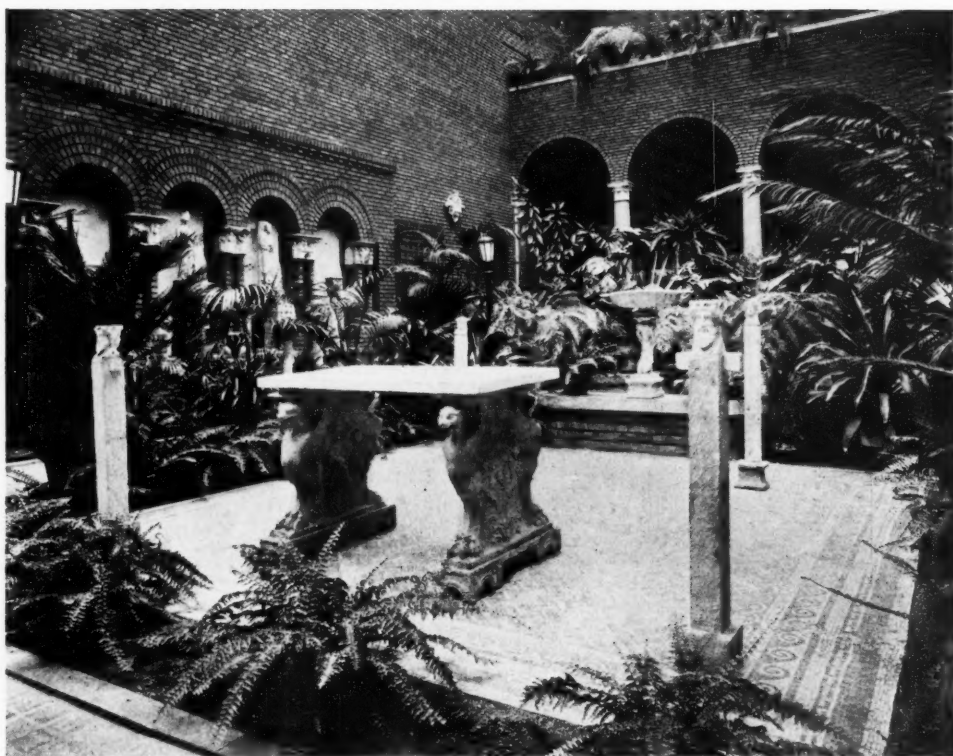
among museum experts; they speak of things 'museological.' You think, when you hear it, of a coldly scientific place and atmosphere. In Cleveland it would be out of place. The museum is warmly alive, interesting, charming."

In the article by Mr. Kelley on "The Growth of Cleveland as an Art Center" an account is given of the conditions which made possible the foundation of the Museum, of the trusts from which the funds came, the difficulties encountered in harmonizing the diverse provisions of these trusts and the final arrangement by which the resources might be combined for the erection of one museum building.

The Museum was opened on June 6, 1916 with an important inaugural exhibition consisting largely of objects of art lent by museums, collectors and dealers from outside Cleveland; but included in this exhibit were important

collections already acquired through funds from the John Huntington trust; the Holden collection of Italian paintings; the Severance collection of Arms and Armor; and the set of tapestries presented in memory of Dr. Dudley P. Allen; to mention only a few of the more important early acquisitions. The interest aroused by the inaugural exhibition inspired many to become donors, and important gifts have been received more or less steadily ever since, so that today the building, which was originally deemed adequate for many years' growth, is already too small for the proper exhibition of the collections.

A constantly developing educational program is carried on, the details of which are given in the chapter on Art Education. This takes the time of a staff of six and is taxing to the limit the time, means, and space available. The aim of the Educational Depart-



Garden Court, Showing Roman Pavement and Marble Garden Furniture. The Cleveland Museum of Art.

ment is to reach people of all ages and conditions. Not only are there lectures, exhibitions, and classes that make an appeal to adults, but similar activities are carried on for children. An important aid to the educational work is the Reference Library which has not only carefully chosen art books and magazines, but also files of clippings, photographs, and lantern slides. A Textile Study Room cares for the growing collection of textiles, laces and embroideries and makes them readily available for students. Most of these are mounted for exhibition in specially designed frames. This room is also used as a conference room for

meetings of clubs and other groups studying art subjects. The important collection of prints is provided for in the Print Study Room where every encouragement is given those interested in this subject. The Print Club was organized some years ago, its object being "to acquire prints for the museum and to stimulate an interest in and an appreciation for prints in the community."

The appreciation and love of the best music is also encouraged through a Department of Musical Arts, made possible by income from the P. J. McMyler Musical Endowment Fund and the presentation of the McMyler



Marble Head supposed to represent Abelard. Attributed to Michel Colombe or his school. Period: first quarter of sixteenth century. Gift of William G. Mather. Cleveland Museum of Art.



Marble Head supposed to represent Heloise. Attributed to Michel Colombe or his school. Period: first quarter of sixteenth century. Gift of William G. Mather. The Cleveland Museum of Art.



Portrait of Miss Dora Wheeler, by William Merritt Chase. Gift of Mrs. Boudinot Keith. The Cleveland Museum of Art.

Memorial Organ. Under the direction of a Curator and assistant, organ recitals and interpretative talks on great compositions, illustrated by competent musicians, are given weekly. Talks on the appreciation of music are given to children.

The Children's Museum is an important feature of the Educational Department. Here the exhibits are of especial appeal to children and every effort is made to develop an appreciation of beauty. Free drawing materials are available and the young visitors are encouraged to make their own choice of subjects here or in the galleries.

Members of the staff are always on hand to give them assistance and advice and to watch for budding talent to be encouraged. Special classes in music appreciation and drawing are arranged on Saturday mornings and Thursday afternoons for children of members, and every Saturday afternoon during the winter season an appropriate entertainment is given to which all children are admitted free.

The museum building is admirably planned for its uses although rapidly being outgrown. It embodies a number of features which were new at the time of its erection but have since been



La Sortie du Bain, by Mary Cassatt. Gift of J. H. Wade. The Cleveland Museum of Art.

adopted elsewhere. In plan it consists of a series of galleries built around a central rotunda and two large courts. One of these is the Court of Tapestries and Armor; and the other, the Garden Court, where are shown architectural sculptures amidst growing plants, which provides a place of rest for visitors suffering from "museum fatigue."

The lighting of the Museum throughout is the result of careful study by a committee of experts under the chairmanship of Dr. Edward P. Hyde. Not only is the artificial light properly directed and the equivalent of normal daylight, but the sunlight is controlled by louvers under the outer skylight of the painting galleries, so that no direct rays of sunlight need enter. Other galleries for Decorative Arts and Oriental Arts are on the north side of

the building, with sidelight softened by curtains in one case and shoji in the other. The top-lighted galleries have wall coverings of a neutral gray fabric, the texture of which varies according to the size of the room, while the side-lighted north galleries have plaster walls the surface of which has been variously treated.

The heating and ventilating system forces washed air to all parts of the building and maintains a uniform temperature and humidity and at the same time removes impurities from the air, thus safeguarding the exhibits.

The well arranged storage room has the same humidity control so that objects encounter no change in condition when removed temporarily from the galleries. Paintings are stored on sliding wire screens, which provide the



"WINDMILL," by Jules Dupré. Gift of Mr. and Mrs. J. H. Wade. The Cleveland Museum of Art.

maximum amount of storage per square foot of floor space with the minimum risk of damage to frame or canvas and the greatest possible convenience in studying the paintings in storage. A large receiving and shipping room connects the superintendent's office, registrar's office, and the storage room, providing facilities for handling art objects of every kind. From it a large elevator carries cases to the galleries above and also connects with the photographer's studio.

A well equipped Service Station, removed from the main building but connected by a tunnel, includes a boiler room, modern wood-working shop, and dry kiln, an incinerator, garage, and a suite for the Superintendent.

The Museum has been from the first largely supported by income from the

Huntington and Kelley foundations which erected the building; but the increase of its budget has now outgrown the income available from these sources, which at present is less than fifty per cent of the total expenses. Last year a General Endowment Fund was created, the income from which is available for general expenses. This fund now amounts to about \$750,000 and will be increased until it is adequate to provide for the deficit in operating expenses. Various other endowments provide income available for purchase of art objects.

Another source of income is from membership dues. Amounts received from Annual and Sustaining members (who pay \$10 and \$25 per year respectively) are available for current expenses. All other membership dues are



"SUMMER," by Pierre Puvis de Chavannes. Gift of Mr. and Mrs. J. H. Wade. The Cleveland Museum of Art.

treated as principal and added to the Membership Endowment Fund and the income only is used, at the discretion of the Trustees. This fund now amounts to about \$167,000.

Although the Museum is practically a free institution, certain privileges are accorded members which give a return for membership dues; but it is a definite policy to encourage such a feeling of interest in the work of the Museum that members will regard their dues as contributions to its support, rather than as payments for value received.

In order to create a better understanding and appreciation for the work of the Museum, a Publicity Department has been conducted in recent years and every legitimate means is used to bring the Museum and its program to the attention of the public. About a year ago an intensive campaign for member-

ship was carried through, which was preceded by a period of publicity known as "Museum Week." As a result of the combined campaigns, the Museum was given a place of prominence in the public eye which it perhaps had not enjoyed since the time of its opening, and over a thousand new members were enrolled.

Each year there is a broadening of policies and an increase of activities which keep pace with the growth of the collections and the demands for service made by the public. The time is not far distant when it will be necessary to increase the size of the building in order to provide proper facilities for installing the growing collections and to adequately meet the responsibility of bringing to the people a fuller understanding of the place of art in a modern city and the civic function of the Museum.

ART AND ARTISTS OF CLEVELAND

By I. T. FRARY

CLEVELAND has been known generally as an industrial city, a city of mills and factories, and imbued with the spirit of commercialism that goes with them. It has been known also for its avenues and homes and for its educational institutions. It is only in recent years, however, that it has begun to be recognized as an art center.

The city has produced many artists, some of whom have become famous, but in the past it contributed little to their encouragement and most of them went elsewhere to work out their careers.

The Cleveland School of Art and various other agencies rendered efficient service in training the producers of art, but on the other hand little was done until the present decade to educate the purchasers, without whose interest and financial support the artists cannot exist. Clevelanders of a generation ago may have had an inherent desire to understand and enjoy art, but had little opportunity to cultivate this taste, and without the incentive which comes from familiarity with artists and their work, they could not be expected to become art patrons. The galleries of a few dealers afforded limited opportunity for the display and enjoyment of paintings, and private collectors occasionally permitted the public to see their treasures. Enjoyment of art was, however, largely the privilege of those whose means made possible foreign travel and the acquisition of art treasures. Unfortunately for the Cleveland artists, the collectors of that time seemed to buy their pictures for the names attached to them. A local artist was not considered worthy of their consideration, and so while they purchased European pic-

tures, mostly by artists long dead, the painters in their own town could not dispose of their work and were often compelled to support themselves by other means.

In spite of these discouraging conditions there was a quiet, persistent growth of interest in art, and when at last in 1916 the long anticipated Museum of Art was opened, it was enriched with gifts that evidenced a well established appreciation for art on the part of at least a few, and a desire to share this enjoyment with others.

A few portrait painters had worked in Cleveland and had preserved somewhat of the early Colonial traditions, but the real beginning of a definite art atmosphere here may be credited to the initiative of a little group of ambitious young men who in 1875 started a life class in the studio of A. M. Willard. Willard himself was practically untrained and had begun life as a wagon painter, but by dint of many years of hard work, during which he had enjoyed a few weeks of study in the New York studio of J. O. Eaton, had succeeded in winning recognition, first, by the early "Pluck" series of lithographs and later by his "Yankee Doodle," which is perhaps better known as "The Spirit of '76." The little class that met in his studio to draw was the nucleus of the Cleveland Art Club, which later secured rooms on the top floor of the old City Hall, where it remained until shortly before that building was torn down in 1916. One of the students in this original class was Otto H. Bacher, who studied with DeScott Evans and Willis S. Adams. He was ambitious and in 1878 went to Europe with Mr.



"ENTRANCE TO GRAND CANAL," by Otto H. Bacher.
Gift of Mrs. Arthur F. Weaver. The Cleveland Museum of Art.

Adams and Sion L. Wenban. He may be regarded as the pioneer of the large number of Cleveland students who have since secured their training abroad. Young Bacher studied for a while in Munich and then joined Duveneck's class of American artists which established itself at Venice. There he became the intimate friend of James MacNeil Whistler, under whose influence he attained proficiency as an etcher. Returning to America he settled in New York, where he did illustrating for leading publishers.

There were many other able men who helped to blaze the way in this period of pioneering. John Kavanaugh, Frank H. Tompkins, Herman G. Herkomer,

Louis Loeb, Daniel Wehrschmidt, Joseph De Camp, Max Bohm, Charles F. DeKlyn, George Groll, Charles Nelan, F. W. Simmons, F. C. Gottwald, Kenyon Cox and others might well be spoken of at length if space were available. The ideals of those men were without doubt responsible in large measure for the standards which are maintained by the artistic profession of Cleveland today.

Mr. Gottwald, who was the youngest of the early group, was one who followed Bacher to Europe and after his term of study there returned to his home town where he has continued for thirty-eight years as a teacher in The Cleveland School of Art. This long



"THE BLUE FEATHER," by William J. Edmonston.
Gift of Morris H. Glauber. The Cleveland Museum of Art.

record as a faculty member is nearly equalled by that of Herman Matzen, and Henry G. Keller has a record of twenty years.

Credit for the service which The Cleveland School of Art has rendered the community should be given in large part to the untiring efforts of Miss Georgia Leighton Norton, who served as its head from 1890, until forced by

ill health to give up her work during the past year.*

The ten thousand students who have attended the Art School and others who have secured training in various clubs and night classes have gone into varied lines of work. Lithography has for many years afforded employment to local artists; printing, illustrating, and commercial art have attracted others

* Miss Norton died August 18, 1923.



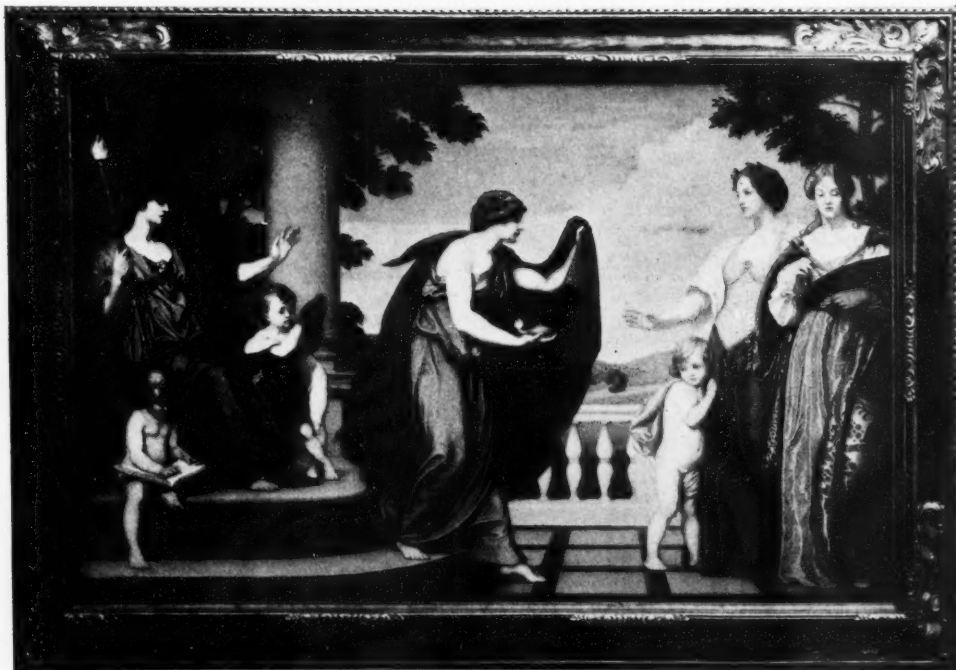
"THE UMBRIAN VALLEY," by Frederick C. Gottwald.
Gift of Mrs. John Huntington. The Cleveland Museum of Art.

and their efforts have made Cleveland an important center for such work. Workers in the precious metals and gems, in stone, and in clay have also established high standards of craftsmanship here.

The extensive building operations incident to the city's growth and prosperity have provided opportunity for a large group of architects, decorators,

and landscape architects, a number of whom have become known nationally.

With the opening of The Cleveland Museum of Art in 1916 the arts received increased impetus and for the first time opportunity was afforded for the study here of original works of art, without which satisfactory development is impossible for either artists or art lovers.

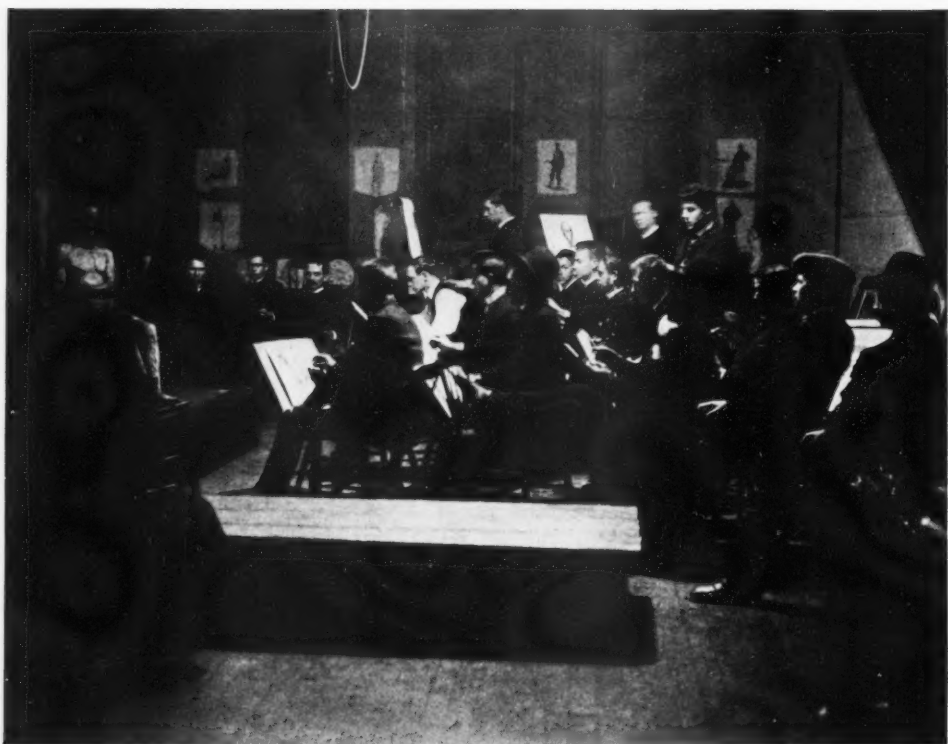


"TRADITION," by Kenyon Cox.
Gift of J. D. Cox. The Cleveland Museum of Art.

The Cleveland Art Club was the first organization of artists to be formed here. It carried on its classes for many years in the old rooms at the City Hall and the leading artists of the city served as instructors, without remuneration. Other clubs have followed, some enjoying brief existence while others have persisted for years. At the present time The Cleveland Society of Artists, The Kokoon Klub, and The Woman's Art Club are active working organizations, having permanent club rooms where the members meet socially and where sketch and life classes are held for those who wish to draw. The Cleveland Art Association, with a membership of art lovers, maintains an "Arts and Crafts Shop" where artists may place their work on sale. This organi-

zation first suggested the Annual Exhibitions of Work by Cleveland Artists and Craftsmen, which are held at the Museum. It purchases pictures for presentation to the Museum, and in many ways promotes the art interests of the city. During the past two years it has fostered an informal club, known as the Inter-Arts Supper Club, at whose meetings are gathered representatives of all the arts, including literature and music. The latest to be organized is the Sculptors' Club, which, as its name indicates, is devoted to the promotion of the plastic arts.

Interest in the work of Cleveland artists has been stimulated in recent years by exhibitions held by the various clubs, and especially by the Annual Exhibition of Work by Cleveland



Life Class of Cleveland Art Club in Club Rooms on top floor of Old City Hall. Photograph taken in 1887. In this group are Emil Wehrschmidt, E. W. Palmer, Eugene Curran, Joseph Thoman, George Groll, and Max Bohm.

Artists and Craftsmen held in May at the Museum. Artists and public are brought in touch with each other at the receptions with which the May exhibitions are opened; clubs in considerable numbers have come to study the exhibitions under skilled guidance; funds have been established by individuals for the purchase of pictures for presentation to the public schools; and with a well informed attendant constantly in charge of the exhibition, there has been a steady increase in sales. A fund left many years ago for the fostering of art has become available this year, and by provision of the bequest,

its income is used for the purchase of paintings by Cleveland artists, these to be placed in custody of the Museum of Art by which they may be circulated among the libraries and schools of the city.

The steady growth in the quality of work shown and of public interest in these exhibitions has been gratifying not only locally, but has attracted much favorable comment from outsiders. The sales this year aggregated about eleven thousand dollars, which nearly equalled the combined sales of the four preceding years, and is a truly exceptional record for a local show.

ART AND ARCHAEOLOGY

Henry G. Keller for the second time won a special prize for maintained excellence, the award being made this year for a group of ten pictures, all but one of which were sold during the exhibition, the most significant sale being that of "Autumn Fruits" to the Phillips Memorial Art Gallery in Washington, D. C. Numerous other exhibitors have shown work that well merits special comment and reproduction here if space were available.

The effect of these exhibitions with their accompanying sales has been to stimulate both public and artists; the former by seeing and acquiring good examples of work by local artists has gained increased interest in art and in the men and women by whose skill it is produced; the latter through familiarity with the work of their fellow artists, and by the financial returns from sales of their own work, have been encouraged to greater effort and the attainment of higher standards.

Opportunity for the artists to compare their own work with that produced elsewhere is afforded by another exhibition held at the Museum in June of each year, at which time thirty paintings by local painters are hung with sixty carefully selected examples of the work of other contemporary American painters. This has been of

inestimable value to both the workers and the public.

There is evident a general increase of interest in things artistic, the result of which is far reaching. Its influence is not merely that of developing taste for what the studios and art galleries afford, but it tends to create a wide spread demand for higher artistic standards in all the accessories of every day life.

There is every indication that Cleveland is to become an important factor in the artistic development of the country. Through the coöperation of the public schools, the School of Art, and the Museum, to say nothing of clubs and other agencies, the children of today are being given an intelligent appreciation for the finer things of life. Talent that might otherwise be lost is being preserved and trained to perform effective service in the ranks of the artists of tomorrow. At the same time large numbers who will never take an active part in the art world are learning to appreciate the value of beauty. They will bring to the next generation a more sympathetic interest in art; and those who are to become leaders in business and professional life will, because of this interest, become the art patrons of their generation.





"THE USES OF WEALTH," by Edwin H. Blashfield.
Union Trust Company Building, Cleveland, Ohio.

MURAL DECORATIONS IN CLEVELAND

By GERTRUDE UNDERHILL

THE mural decorations in the public buildings of Cleveland suffer from the usual neglect on the part of the public. They are, perhaps, not quite so accessible as the murals in some cities, and certainly have not been as well advertised. There is practically no literature on the subject, and no photographs of some of them have as yet been published. Nevertheless in the mezzanine of the entrance hall of the County Court House are two large murals which attract the visitor's eye without effort on his part to search them out.

On the south wall outside of the Court of Appeals is a large lunette, by Frank Brangwyn, of the "Magna Charta." From a distance the picture gives the effect of a brilliant rich tapestry, an effect that is not entirely dispelled as one draws nearer to the canvas; for the composition is intricate and the canvas seems crowded with historical personages and scenes. Many lines confuse the eye and the movement seems insistent. The attention cannot linger long at one group, but must move

on and on to the next. Nevertheless the eye is caught by the compelling beauty of the design and the gorgeous pageantry of the scene. A sky of soft June blue, with clouds piled heavily upon the horizon, and grey-green trees, branching high, form a background for the meadow of Runnymede. At the right is the king surrounded by a throng of nobles, churchmen and soldiers. On the left, a ferryman stands in his boat and rests on his long oar, while soldiers sit by at hard-earned ease. Pages and porters complete the group at the left. The heavy marble doorway is caught up into the decoration so skilfully that it ceases to obtrude itself. Rhythms of colors play across the canvas in the most delightful manner. The eye moves joyously from yellows into rich oranges, from scarlets into deeper reds, and from blues and greens back again to yellows. The canvas is alive with pure brilliant color. The groups are closely and rhythmically related. The planes are few and not widely separated and the modeling is flat. One leaves the canvas with regret



"SOURCES OF WEALTH," by Kenyon Cox.
Union Trust Company Building, Cleveland, Ohio.

and returns to it with joy, for in spite of what many criticise as defects, it will always compel attention as a splendid decoration.

Across the entrance hall, on the opposite wall outside of the Probate Court, is Violet Oakley's "Constitutional Convention." The spectator looks in at the interior of a room in Independence Hall, Philadelphia. Open windows on either side give one a glimpse into a cool fresh garden. At the left Washington presides at a desk and near by are Hamilton and Gouverneur Morris. Colonel Jackson, the secretary, sits at one side. The standing figure of Benjamin Franklin catches the eye at the right; near him are Madison and Randolph. In spite of being somewhat fettered by her subject the composition has been skilfully handled by the artist. She has given a dignified treatment to an historic subject, with an effective arrangement of the figures. The doorway divides the composition a little abruptly and one is conscious of a break between the two parts of the picture. There is a sensitive use of colors; the blues and greys and greens are warmed by occasional use of red and yellow. The groups have been arranged rather more in lines than

in masses, with as little perspective within the groups as possible in order to give a flat effect; but unlike the Brangwyn, the plane of the background is widely separated from that of the foreground, so that the picture does not have the flat decorative effect of the other. The artist has been successful in the portrayal of the event, in beautifying the wall with colors, and in giving a composition of dignity.

At the top of the Court House in the Law Library is a painting by Max Bohm, the "Town Meeting in New England." It is an oblong canvas placed in the middle of a long wall of dark red. The New England elders are seated on benches in an open space. In the distance we see the blockhouse and the New England landscape of farms. In the group of figures are an Indian and a warrior, the latter in breastplate and helmet. The red of the walls is carried through the canvas in the foliage of the trees and in the costume of the warrior. The dark rich shadows, so sympathetic to the artist, are determined in this canvas by the paneling of the room. Deep red masses are patterned with large simplicity, against a dull grey sky, and give the effect of tranquility. The feeling that the can-



Copyright by Max Bohm.

"AN EARLY NEW ENGLAND TOWN MEETING," by Max Bohm.
 Decoration in Law Library, Cuyahoga County Court House.

vas is a decorative easel painting rather than an indispensable mural of the building seems to be caused by the rich softness of the shadows, deep and penetrable.

In the Federal Building not far from the Court House are murals by F. D. Millet, Will H. Low, Crowninshield, Kenyon Cox, and Blashfield. "The Law" by Blashfield is the one mural over which one would be inclined to linger. In the center of the canvas a seated female figure personifies The Law. On either side of her stand angels pointing to the inscription of the Decalogue upon the table of stone which fills

the whole center of the panel. A woman crouches at the feet of The Law and clings to her knees, and the lawyer who has gained her case is closing his book and turns to go. At the left the evil-doers are fleeing before the face of The Law. On either side of the canvas are seated figures of the men of all ages who stood for civilizing influences. The grouping is a dramatic one, and the symbolism impressive. The picture is painted in browns running into cream ivories and again into reds, giving a fine tonal quality of composed light and shade.



Copyright by Max Bohm.

"AN EARLY NEW ENGLAND TOWN MEETING," by Max Bohm.
 Decoration in Law Library, Cuyahoga County Court House.

Two bank buildings of this city, The Cleveland Trust Company, and The Union Trust Company have murals. Those of the Union Trust are lunettes by Kenyon Cox and Edwin Blashfield. The one by Cox depicts the sources of

wealth and that by Blashfield the uses of wealth, both of them compositions which light up what would otherwise be a rather dark interior. Other examples of murals are to be found in the clubs, hotels and theaters of the city.

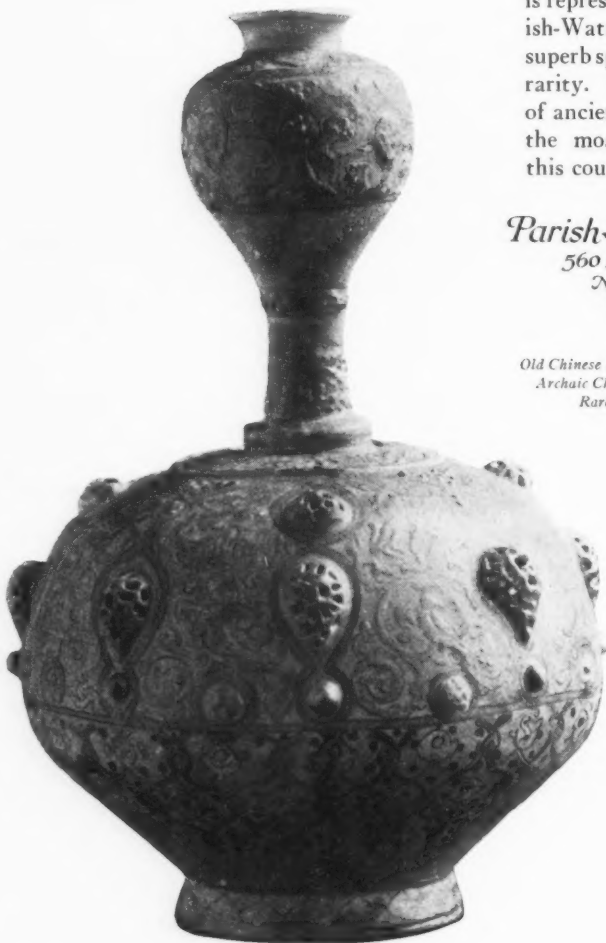


PERSIAN ANTIQUITIES

THE rich art of the old Persian potters is represented in the Parish-Watson collection by superb specimens of great rarity. The assemblage of ancient Chinese art is the most important in this country.

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Rare Persian Faience*



Rhages Polychrome Bottle
Persian, 12th Century

CURRENT NOTES AND COMMENTS

American School at Athens Notes.

Owing to the necessity of providing more comfortable and appropriate quarters for the women students of the School, the Managing Committee voted last May to authorize the Director to lease an annex in the city, if a suitable building should be available. An addition to the School's residential facilities was also desirable because of the increase in the number of officers as well as of students and the acute shortage of buildings in Athens. Fortunately Dr. Hill has been able to secure a commodious three-story residence in a desirable location, at the corner of Academy and Democritus Streets, that had been occupied by the American Red Cross as its headquarters since the Smyrna disaster. During the coming year rooms will be available in this building for such students as cannot be housed in the main building, preference being given to the women. It will also be the residence of Mr. W. Stuart Thompson and family while Mr. Thompson is supervising the construction of the Gennadeion, and probably of Professor and Mrs. Carl Darling Buck and of Dr. James M. Paton and Miss Lucy Paton—Professor Buck being the Annual Professor for the year and Dr. Paton the general editor of the book on the Erechtheum now in course of publication.

On the completion of the Gennadeion the problem of housing officers and students will be somewhat simplified, for this building will contain quarters for the librarian and his family and also for the family of another member of the staff. But provision must still be made for the women students. Until last year they were obliged to live as they could in the city, at considerable inconvenience. Last year they occupied some of the rooms in the main building designed for men students, and the same arrangement will be continued this year, with the annex for the overflow. It is hoped that funds for the Women's Hostel, projected some years ago, will soon be found. The building lot was purchased in 1919, President M. Carey Thomas of Bryn Mawr having raised among the leading women's colleges most of the money needed for the purpose. A suitable building could be erected for \$100,000.

The islands of the Aegean Sea are almost as important as the mainland of Greece for students of archaeology, and yet with the exception of Crete and Delos the majority of them are seldom visited by students of the School owing to the irregularity of the steamers which visit them, the discomforts of travel, and the long time required. Since the discontinuance of the famous Inselreisen of the German School which every spring made the round of the principal islands in a chartered steamer under the guidance of that incomparable lecturer, Dr. Doerpfeld, no regular opportunity of visiting these islands has been available for American students.

The past year was a notable exception. Through the kindness of Mr. George D. Pratt the members of the Athenian School, together with a small group from the American Academy at Rome, and Mr. Wace, the Director of the British School, were invited to join Mr. Pratt and his friends in a cruise through the islands. The party numbered twenty-five in all, and spent from May 9 to May 24 on the trip, living for the most part aboard ship. The islands visited were Aegina, Delos, Paros, Melos, Thera, and Crete. At Delos the French excavations were interpreted by M. Replat, architect of the French School; Mr. Wace explained the excavations of the British School at Phylakopi at Melos; and in Crete Sir Arthur Evans, who was at the time making his interesting new discoveries of wall frescos, conducted the party through the Palace of Minos at Knossos and also lectured informally on his earlier finds at this site in the Museum at Candia. Excursions were made by motor-bus and donkeys to Gortyn, Phaistos, Hagia Triada, and other sites. The hospitality thus extended to the School by Mr. Pratt has added greatly to the profit of the year's work to its students.

In the early part of May a brief trial excavation was conducted by the School, under the leadership of Dr. Blegen, in a small natural hollow near the summit of Mt. Hymettus, where two years ago Dr. L. M. Prindle, then a student at the School, discovered an accumulation of Geometric pottery (see *ART AND ARCHAEOLOGY*, March 1923, p. 149). The results of this trial excavation proved very interesting and made it clear that some further exploration will be necessary.

The soil at the bottom of the hollow was found to be fairly deep and contained, especially at the north end of the depression, a rich deposit of broken pottery. A great mass of potsherds

ART AND ARCHAEOLOGY

belonged to the Geometric style. In this material the number of whole or restorable vases is gratifying, including a variety of shapes such as cups, bowls, jugs, and larger vessels. The Classical period is also represented by a number of fragments, and lamps were found dating from even the Roman age. This latter pottery was generally discovered near the surface, while the deeper layers were occupied almost exclusively by the Geometric wares. The richest deposit lay in a stratum consisting partly of ashes, and the pottery here appeared to have suffered considerable damage from fire. It accordingly seems likely that the mass of debris was originally discarded from a nearby altar. A small area roughly levelled on the rocky height to the west of the hollow may possibly be the site of the altar itself. But if so, no traces of the structure now remain.

No evidence has yet come to light to establish the identity of the small shrine which once obviously stood in this lofty (3000 feet) and almost inaccessible spot. From Pausanias we know that there was somewhere on Hymettus a sanctuary of Zeus Ombrios (Sender of Rain), and this may well be the shrine he refers to. The question of identity may not, however, long remain undetermined. Among the great quantities of Geometric vase-fragments found are a goodly number on which inscriptions had been rudely scratched in archaic letters. When this pottery has all been properly cleaned and mended, some dedication will perhaps appear, or some other clue to the cult. The one inscription which up to the present time is intelligible is, however, somewhat disappointing, since apparently it consists of unseemly vituperation of some person. In any case, this discovery of further examples of inscribed vases of the Geometric period, dating perhaps in the seventh or eighth century before Christ, is of real importance to the study of Greek epigraphy.

The Prospective Opening of the American School at Bagdad.

Long laid purposes of the Corporation appear to be on the eve of consummation. Part of Dr. Clay's duty as Annual Professor for the year will be formally to open and put in operation the School at Bagdad.

Dr. Clay sailed for England on July 7. He was last heard from from France, under date of September 7, when he was starting for the Orient. He has assembled a considerable party for the enterprise. With him will be associated Director Hewett, the Americanistic archaeologist, who has achieved distinguished success as head of that most flourishing School of the American Institute of Archaeology; Mrs. Hewett also accompanies him. Mr. Edward T. Newell, the notable numismatist and President of the American Numismatic Society, is another member of the party, which will also include Mr. Carroll, the Fellow, and Mr. Childs, both students at Yale.

The party will assemble at Jerusalem early in October. Thence they expect to make their way to Bagdad in November, if possible overland through the Syrian desert by motor cars. Arrived at Bagdad, Dr. Clay and his associates will formally open the School with a series of lectures, to which not only the British and other foreign residents will be invited but also all who may be interested among the Arabs. We understand that Dr. Clay's plans have been heartily approved in London, and he goes with expectation of the fullest cooperation from the Arab Government of Irak and the resident British officials. The American Consul at Bagdad, the Hon. T. R. Owens, has long been interested in the plans for the School. It is expected that the School will be housed in the American Consulate.

This initiation of the enterprise will be continued, according to our plans, by the annual sojourn at Bagdad of a Professor connected with the Schools and accompanying students. Ultimately scholars will, we hope, be at work there for several months each year.

The actual physical "plant" of the School has been started by the shipment, early in September, of over 300 volumes destined for the library of the Bagdad School. These are the balance of Dr. Jastrow's books, which were most generously donated by Mrs. Jastrow to the Schools, the other larger portion being now in Jerusalem. This will be the first settled scientific library in the whole of Mesopotamia, and it is especially appropriate that Dr. Jastrow's name shall be permanently associated with this foundation from the beginning.

It will also be recalled that the initial suggestion of such a School came from the late distinguished publicist and Orientalist, Dr. W. Hayes Ward. In his will he bequeathed the whole of his valuable orientalist and archaeological library to a school in Bagdad, if such an institution were to be established within ten years after his death. It becomes automatically our pious desire to fulfill the desire of that greatminded man.

